

# CREATIVE



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JUNE 1973

# CRAFTS

60¢

No. 32

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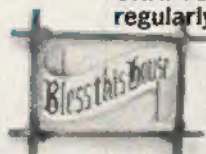


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Amy's Kitchen:  
Courtesy Glynis Anne Daniels





HAROLD H. CARSTENS, PUBLISHER  
SYBIL C. HARP, EDITOR

# CREATIVE CRAFTS

JUNE 1973

VOL. 3, NO. 10

WHOLE NO. 32

## SPECIAL FEATURES

Listing of Sources for Miniature Crafts.....	Begins page 7
Readers' Minis.....	20
A Living Doll House—by Barbara Littell.....	24

## DEMONSTRATIONS AND TECHNIQUES

Wee Bonnie Bouquets—Tiny dipped flowers by Floribel Boyden.....	28
Lilliputian Carpentry—Miniature furniture by Wayne A. Lasch.....	30
Strike Out for a Matchless Hobby—Mini carving by Faith Rogers.....	32
A Little Bit of Needlepoint.....	34
Tiny Sea Sprays—Shell decoupage by Helen Ruthberg.....	35
The Ins and Outs of Dollhouse Construction—by Faith Rogers.....	38
Military Miniatures—by Franklin T. Burns.....	42
Hooking from Large to Small—Mini rugs by Ann Chapman.....	45

## DEPARTMENTS

Letters.....	4	Going Places.....	48
Crafts News.....	7	Crafts We've Tested.....	50
Tips 'n Trix.....	14	Craft Events.....	52
"In" Stitches.....	18	Backroom Workshop.....	62
Advertisers' Index.....		66	

## COVER

A dollhouseful of miniature crafts shows the creative "little" adventures in store in this issue. Photo at top is a room from the dollhouse of the Mariowe children. Bottom row, from left, shows needlepoint pins by Bee and Ira Freinle, military miniatures by Franklin T. Burns, and tiny dipped flowers by Floribel Boyden. Kodachromes by Jim Boyd. Cover design, Viola Kaps. Illustrator James Talarico. Background wallpaper courtesy of The Peddler Shop, Independence, Mo.

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WAYNE DANIELS, Advertising Production Manager  
JAMES BOYD, Photographer  
SABRINA KATZENMEYER, Products Editor  
ALICE STRYKER, Editorial Assistant  
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## Sybil's Scratchboard

What is the fascination of miniatures? This is a question we asked ourselves many times over while we were preparing this issue. We, too, are intrigued by things small, and the weeks spent in selecting material on the subject of miniature crafts were among the most interesting and enjoyable that we've ever known. Now we're hooked, too, and have added miniature collecting to our list of hobbies. Eventually they will all no doubt have to be put in a doll house—and a doll house, we have learned, is never finished, regardless of the time spent on it. Miniatures, it seems, can become a way of life.

Faith Rogers, our very capable and energetic assistant, has spent many hours compiling the long list of sources for miniatures which you will find in this month's "Backroom Workshop." As the names for the list kept coming into our office, we became more and more aware of the tremendous diversity of this field of miniature crafts. In truth, it seems that almost anything that can be done full scale can be done in miniature, as demonstrated by this month's authors.

Many of the names in our listing are crafters who have found unusual specialties. This is what makes the collecting of miniatures such a fascinating hobby. Fine porcelain, handcrafted copper, silver, period furniture—all can be obtained in miniature. And while you can't eat off a miniature set of hand painted china, the pleasure of ownership can be as great if not greater than that of owning a full size set.

In a world that is large, sometimes hostile, and certainly complex, the smaller, more orderly and easily controlled world of miniatures is a happy place to retreat to. It is a world that is at once tiny and large—tiny because it contains everything on a very small scale, but enormous in its possibilities, and in the pleasure and opportunities for creative expression that it affords.

We hope that you will enjoy reading this issue as much as we have enjoyed putting it together.

*Sybil*



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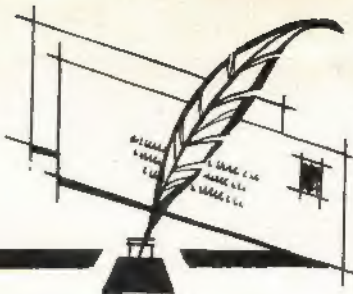
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## LETTERS

Letters from readers are welcome. Those deemed of greatest general interest will be printed in our Letters From Readers section.



### Nature Crafting

I was looking through the August 1972 issue of *Creative Crafts* and I saw in the "Craft News" column an article about a book called "Nature Crafts." Is it still available?

I am enclosing a sample of an item I already made from natural materials, but I would like to learn to use more natural items because I will soon be retiring to an environment with a world of natural resources. I sell all of this stationery that I can possibly make and enjoy every moment spent in making it. I also feel that I am adding my bit to the ecology movement.

Thanks for printing such a wonderful magazine as *Creative Crafts*.

Mrs. Floyd Waldrup  
4901 E. Palm Lane  
Phoenix, Ariz. 85008

*Nature Crafts, a collection of articles from earlier issues of Creative Crafts, is available for \$2.00 postpaid. Thank you, Mrs. Waldrup, for sharing your exquisite stationery with us. Ed.*



### A Tribute

Recently a very dear friend to the artists of egg decorating passed from us. Isobel Taylor, of Taylor House, Galena, Ill. died Feb. 11, '73. All of us who have been decorating eggs for a number of years have lost a dear friend who encouraged us to try this form of art and helped us locate lovely findings and beautiful trimmings long before "egging" became the popular hobby it is today. She helped us by encouraging us to do better, neater work and criticized if she believed we had made a mistake. We learned by her encouragement to do a much better job, and to try something new and different. For years she was the only one we knew of to turn to for help in finding anything we wanted to use on our eggs. She searched all the time for suitable things for eggs long before things were made especially for the eggers as they are now. If we had a problem we turned to Isobel for the answer and we knew that her love for this art and her patience with us would be dealt with until it was solved. She treated us as friends and not just customers.

Those of us who had the privilege of visiting the lovely red brick Victorian home on the corner of Perry and Bench Streets, Taylor House, left with many pleasant memories that kept us going until we could visit again in person or by letter. Many of us had breakfast, lunch or visited over coffee with Isobel until the wee hours of the morning. Many have made this a highlight of a vacation trip or went to Taylor House just especially to meet Isobel, who almost always included a cheery note with our "goodie" order and we were treated royally if her time allowed it from her business. So many of us "egggers" have gotten acquainted with each other because Isobel encouraged us to write to one another and share our ideas. Many lasting friendships

### An "Eggoholic?"

This thank you letter is long overdue. I just can't tell you how much I enjoy and appreciate your magazine. It is the greatest!

I happened upon an eggshell ornament, obviously made by a child, in a flea market one day and became intrigued with the idea of decorating eggshells. Imagine my surprise when I came upon your magazine one noon hour while I was looking for something to read and discovered that there were other nuts like me.

I was amazed at the things people are doing with eggshells. It started me on a hobby that has been the most fascinating of any craft I have ever tried, and I have tried most crafts as they came in vogue.

I have been decorating eggs about a year and a half, and have as yet to work on anything other than a hen's egg. I haven't begun to exhaust the possibilities. I looked forward to your spring issue featuring readers' eggs and was surprised to find nothing like mine.

At present I am deeply engrossed in using decoupage, and my friends tell me that my porcelain type finish is prettier than the Limoge egg my husband gave me as a gift. Two books I've recently read, *The Splendid Art of Decorating Eggs* by Rosemary Disney and *Getting Started in Egg Decoration* by Nancy Lang, surprisingly, have little to say on decoupage.

I dip my eggs, using between ten and fifteen coats of varnish or more depending on the decoration, and sand them between coats. The completed finish is out of this world. Label me the "Eggstatic Eggomaniac." ("Eggoholic?")

Joanne S. Haynes  
4412 SE 135th Ave.  
Portland, Ore. 97236



have been formed because Isobel was generous enough to go further than actual business requires. Of late years she put out an "Eggers Gazette" yearly as she had the time to work it into her busy life. This contained so much valuable information about our egging friends and was a wonderful way to keep in touch. We looked forward to each Gazette and it's a cherished part of our egging scrap book. Many more of us got acquainted through it as we learned about other eggers and sought their friendship. Many of us had never seen our labors of love pictured in print with a small story about us. What a thrill we had when Isobel surprised us with a picture in the Gazette that we had sent in to her, for her to see how our work was progressing.

We all hope this dear lady realized how much we appreciated her friendship to us. Those who have known her many, many years when egging was a real struggle to do because of the lack of pretty things to use, those who have known her a few years after manufacturers and others realized what a determined dedicated group we are, and those who have only just met her will hold a very cherished place for her in our memories and she will be sorely missed by all who knew her. She was always ready to help if she could. Our sympathy goes out to Louie, her husband and the sweet patient girls who worked for her and waited on us in the store or filled our mail orders. God be with you and bless you all. To those who knew her, Isobel and egging went together like the chicken and the egg...

We also enjoy all your efforts at *Creative Crafts* to dedicate one of your issues to us as a group of serious artists of the art of decorating eggshells. Of course we would like much more in it about eggs but then we would never be satisfied as we love what we are doing and want to see more and more. Thanks to you for being so nice to us. I want to add to that we are so happy for all the others who have become interested in the eggers' needs and have formed such good businesses to help fill those needs. Many were former eggers who realized how hard it was to find suitable trimmings, former customers of Isobel who were encouraged by her designs and materials to go farther and open businesses because they love egging and eggers too.

Ceola C. Rice  
Three Rivers, Mich.

### Grave Issue Resurrected

I'm delighted to find so much interest in the art of gravestone rubbing, a technique to which you gave so much space in the February issue.

Far from being macabre, the art is both esthetically pleasing and historically worthwhile. Not only have I demonstrated my work on television stations and lectured before civic organizations and historical societies, I have taken entire school classes out to a graveyard to make rubbings and to learn history. (Interested readers should look up my article on this experience, called "Mystery, History, and an Ancient Graveyard" in the May 1970 issue of *Today's Education: The NEA Journal*).

In spite of the worry expressed by some readers, a gravestone rubbing does not deface the stone in any way if it is properly done. And the result can be a near-duplicate

CREATIVE CRAFTS

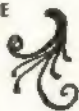
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of early American ecclesiastical art, a sort of art that the earliest puritans in New England produced in no other medium.

Good rubbing!

Dr. Melvin G. Williams  
English Department  
American International College  
Springfield, Mass. 01109

### Sexist CC?

I am far from a fanatic womens' libber, being too old and tired for such shenanigans, but your condescending attitude in paragraph three of "Hobby Harmony" (Feb. '73) made me feel ill. It may surprise you to learn that women are capable of assembling a pre-cut kit; they are even able to construct an object from scratch, if they try hard enough. I have generally been able to wade through your treacherous text, overlook your assumption of sharp division of craft capabilities (exemplified particularly by your photographs), and ignore your blatant editorial policy of putting down women, but this example was *too much*.

I have found your magazine informative, especially the "Tips 'N' Tricks," "Backroom Workshop," and "Help!" columns. I approve, of course, of your declining to provide sources of rare natural materials.

However, I shall be watching the next few issues carefully, and unless your editorial attitude improves, or the quality of information improves sufficiently to outweigh my annoyance at your bias, I fear I shall cancel my subscription.

Elizabeth Noel  
200 Nygard St.  
Madison, Wis.

We would be interested to hear if other readers agreed with Ms. Noel that Creative Crafts is sexist in its editorial presentations. Ed.

### Back Issues of C.C. Wanted

Because of being confined for several days with the flu bug plus the Christmas let-down blues, I sat down and read all my back copies of your magazine. I really enjoy everything, not only the articles, but everything from "Letters" up to, and including, the advertisers index.

I have your first copy, and then begin with #10 up to #29 with the April 1970 (#12) missing also. I'm wondering if you are planning another Sampler which will cover #7 through the issues that are not now available. I would so much like to obtain the April 1970 issue with its very fine egg decorating section, and I'm sure other eggers would like it too. I eagerly look forward to future issues.

Mrs. Paul Visinger  
130 Cedariawn Dr.  
Dayton, Ohio

It is not possible for us to reprint those issues no longer available; however, a special Sampler of our best features on egg decorating will be available in June. Future books will be compiled according to subject like our Nature Crafts which has been available for some time. Ed.

Because of the space required for our special listing of sources for miniatures, "The Tool Chest," has been excluded from this month's issue. Watch for Part 3 of this series in our July issue.

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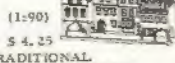
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## CRAFT NEWS



**B**usy days are in store for us here at *Creative Crafts*—not that our days aren't always busy! But sometime this summer we'll be packing up our typewriter and craft supplies and heading west to the new offices of Model Craftsman, publishers of *Creative Crafts* and its two brother publications, *Railroad Model Craftsman* and *Flying Models*. Although we'll still be in New Jersey, the move means that many members of our staff will be relocating families and taking up residence in the hills and woods of Sussex County.

Those of you who know New Jersey only by reputation or through stopovers at Newark Airport may be surprised to learn that the state is not all smog and highways. In fact, we'd be willing to wager that there are more cows than people in Sussex County, not to mention woods and lakes. A legend of the area claims that Paul Bunyan once walked there, forming a lake with every footprint. Lakes, hills, and woods abound, making the section a nature crafter's paradise, and a perfect setting for putting together a magazine like *Creative Crafts*.



Our new offices will sit atop a site in Fredon Township with a thirty mile view of the New Jersey-New York-Pennsylvania area and the Kittatinny Mountains. The logo pictured, with its slender granite shaft of High Point Tower at the Top of New Jersey, symbolizes both our fortieth anniversary and our relocation.

### MINI & DOLL LIST: THE WORLD IN MINIATURE

Compiled by Faith B. Rogers

As mass media and jet transportation make our world smaller, so the world in miniature is attracting more and more hobbyists.

Besieged by readers for sources of supply of dolls, doll parts, miniatures, books, doll houses and accessories, we have assembled a list which we hope will be of assistance.

CREATIVE CRAFTS

Our shorthanded staff attempted to contact most of the firms to verify the data. Not all those we wrote responded. Please don't hold us responsible if the facts have changed since we went to press. The items listed are not (in most cases) the complete listings of their salable products, merely general categories or some we found a little unusual or exceptionally attractive. If we know of a catalog or if there is a charge for it, we so note. Our original intention, to list firms under category, was destroyed when we found some companies listed in all. Accordingly, no attempt was made to group those listed or even to alphabetize them. True to the American enterprise system, you'll find multi-million-dollar companies included and also individuals who pursue their trade in their home.

Before making a trek to "drop in" on a fellow mini-lover, "best you call," as some don't have actual shops. To the best of our knowledge, all will sell mail order.

You'll find several who sell lists of suppliers. They do include some names not listed here, as we didn't feel it quite ethical to lift any information for which they generally charge and which they kindly sent us. Sincere thanks to those who sent catalogs for our files. We know they're overwhelmed by business so would suggest that only those genuinely interested in purchasing should send for catalogs.

### Magazines, Books and other Publications:

#### Periodicals:

*Doll Mart* (1973), Frances La Monica, 67 Pomona Ave., Yonkers, NY 10703. Lists dollers, miniaturists, suppliers. \$2.50.

*Peak Doll Directory*, 1208 N. Meade Ave., Colo. Springs, Colo. 80909. \$3 ppd. Lists collectors, sources for dolls, supplies, museums, incl. geographical listing. Also *Advertised Prices of Dolls Book #2*, 3200 current prices, \$4.50 ppd.

*Nutshell News*, 1035 Newkirk Dr., La Jolla, Ca. 92037, published quarterly. \$3.75 plus 50¢ handling nationally, \$1 handling overseas. \$1 sample copy. Full of news.

*Milady in Miniature*, 12217 Fawnhaven Ct., Ellicott City, Md. 21043. \$4-10 issues.

*Miniature Gazette*, 1708 West Fern Dr., Fullerton, Ca. 92633. Newsletter of N.A.M.E.

*International Dolls' House News*, (quarterly journal of Int. Dolls' House & Miniature Model Society), 41 Manor St., Braintree, Essex, Eng., CM 7 6 HP. Surface mail: \$5-6 issues; air mail: \$9.20 (USA & Canada). For members & subscribers. Subscribers get free ad.

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*Hobbies Magazine*, 1006 S. Michigan Ave., Chicago, Ill. 60605. Runs regular column on dollology, minituria. \$6—1 yr. subs. US, \$7 Canada, \$7.50 foreign.

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nut St., Peabody, Kansas 66866. Quarterly sent to members.

*World Wide International Doll Club*, c/o Jill Johnson, 3615 N. Hall St., Dallas, Tex. 75219. News issued every other month.

*National Association of Miniature Enthusiasts*, P.O. Box 2621, Brookhurst Center, Anaheim, Ca. 92804. Miniature Gazette published quarterly.

*International Dolls' House & Miniature Model Society*, (see address under periodical listing).

*The National Institute of American Doll Artists*, c/o Helen Bullard, Pres., Ozone, Tenn. 37842.

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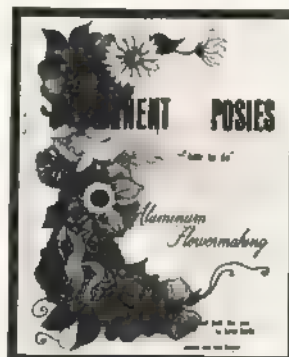
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Jean Townsend, 415 Manzano NE, Albuquerque, N.M. 87108. Porcelain dh acc. SASE info.

Milton Breeden, 111 N. 5 St., Millville, N.J. 08332. Blown glass chandeliers, vases, goblots etc. SASE details.

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**Mrs. M. Chevreux**, 890 Grass Valley Hwy., Auburn, Ca. 95603. Dh acc. SASE, catalog.

**Miniature Book Studio**, P.O. Box 2803, Lakewood, Ohio 44107. SASE, price list. 5/8"x7/8"—24 pg. books actually printed, hornbook sheet music.

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Continued on page 54

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# tips 'n trix

by Jini



In keeping with the "mini" projects in this "mini" issue, let's try a couple of ideas of our own. To begin, shall we make a "mini" three-paneled screen out of popsicle sticks? To do this you will need about twenty sticks. If your diet forbids your eating all those popsicles, you can buy the sticks in bulk from craft shops. You'll find them listed as "craft sticks" in the catalogs. In a pinch you can use tongue depressors cut down.

Start with two sticks as uprights, one for each side, and put them down on a flat surface. Space them as far apart as you want your finished panel to be (ours is about one and a half inches) and from another stick cut the rounded end off and cut again so you have a piece 1½ inches long. Then cut a second piece the same length. Put the cross pieces about ¾ inch down from the rounded ends as pictured. Now you have the front of a rectangular frame.

Next cut a frame for the back. Two pieces, each 2¼ inches, will go across the top and bottom from outside edge to outside edge. Two more upright pieces, each three inches long will go between these as shown. Make two more of these so you have three front frames and three back frames.

Now we need a covering for our screen. I happened to be redoing an old cane chair, so instead of throwing out the old cane seat I cut three rectangular pieces to put between the front and the back frames. The cane pieces are about 2x3½ inches. Cut them on an old piece of wood by using a metal ruler and a single edge razor blade in a holder. Lay your front frame down on a flat surface and run white glue all around the sticks, then put the cane piece on right side down. Run glue around the edge of the

cane and put on the back frame. When you are sure everything is aligned and square and tight, wipe off excess glue, cover it with wax paper, and put something heavy on it to hold it until it dries. Now put the other two panels together in the same way. It's best to leave them under pressure (books would be fine) overnight. Incidentally, if you don't have an old cane seat available, and you want to use cane, you can buy pressed cane already woven from catalogs by the running foot. When your panels are all dry perhaps you would like to stain them or leave them natural. The one pictured is stained a light walnut. Or you could spray them gold or a color, and then spray a coat of plastic or varnish preservative. Now you are ready to put them together. Draw a straight line on a piece of paper or place the three panels against a length of wood so that the bottoms are all even and about a quarter of an inch apart. To hinge them, you can use fabric, felt, or even thin leather. I cut four pieces of dark brown felt about a quarter of an inch wide and one inch long, and glued these in place top and bottom about three-quarters of an inch in from the ends. These hold the three panels together. Again put a weight on them until they are dry. Now you have a "mini" screen background to display a "mini something" in front of. If you don't want to use cane to cover your panels, you can use a postcard or other picture, fabric such as burlap or netting like the plastic kind that comes around frozen turkey breasts or fruit.

The "mini something" that you display in front of your screen could be a flower arrangement or a small framed photo. Just for fun, let's build a tiny easel which you can change the pictures on any time you wish. We'll build this of lollipop sticks. But again, if you are opposed to lollipops, buy a length of ¼" dowel at your hobby hardware, or lumber store. You will only need to cut four pieces: a left front leg, a right front leg, a center leg, and a front



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cross piece that the picture stands on. The leg pieces are 3½ inches long, and the cross piece is 2¾ inches. The three longer pieces that make the tripod must have a hole through them at the top. To do this, heat the end of a needle and when it is glowing put it through about one-quarter of an inch below the tops of each of the three pieces. To bind them together use a piece of fine wire, a large straight pin, or cut the straight part off of a small safety pin with a wire cutting pliers. Push through and bend the ends down on each side. Now stand the tripod up, the outside pieces to the front and the center piece to the back. To put on the cross piece, that will hold the picture, make a hole through at about one-half inch from each end and holes through the left and right front leg about one-half inch up from the bottom. To hold the cross piece to the legs I used the pins with the round heads that new men's shirts are pinned together with. And again, cut the point off and bend the ends down.

To make an even more miniature easel; use wooden kitchen matches. Burn them and then scrape the charred head off and use that part for the feet. You will find that a hot needle goes through three matches much more easily because it is softer wood. These can be put together at the top with a little gold safety pin—just put it through and close it. If this is unsightly to you, cut off the straight part, thread through and bend the ends. To put on the cross piece use a fourth match, and cut the head part off, making the piece about 1¾ inches long. Attach this as before, but this time cut off the straight piece with the head on it



at the back spring. This leaves the spring piece with the pointed end on it. Thread the point through the cross piece and through the leg, cut the point off and bend down. The spring then becomes a decorative end in front of the cross piece. Now you can stain, spray gold or paint.

You should have a small picture to put on your easel. Finding small pictures is really not difficult. Try ads in magazines for fine art masterpieces, flower catalogs—or try Current, Inc. This company specializes in note paper (also recipe cards, greeting cards, post cards, etc.). Their product brochure is just delightful, and in color. I think you would find it worth your while to write for this. Their full address is Current, Inc., The Current Building, Colorado Springs, Colorado 80941. I used the colored pictures from the brochure for these projects, with the "lift-off" process. Let me say their regular size notes are terrific for many craft uses—aside from using them to write notes on!

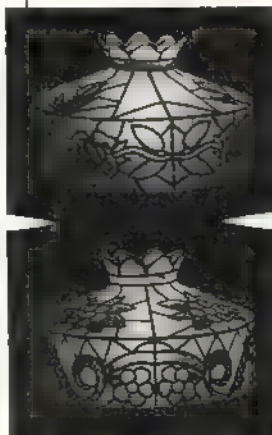
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onies in the South, and on in time, all the way up to an early twentieth century kitchen. Shops and theatres are shown as well as the interiors of homes. And every setting has its own set of dolls, perfectly dressed down to the finest detail.

Ms. Worrell has written two earlier books, *The Dollhouse Book* and *The Doll Book*, both of which describe the techniques used in making the furniture and dolls shown. Unlike these two volumes, *Americana in Miniature* is not a how-to. But if you love miniatures and dollhouses, this is for you. You will browse through this book, studying the details of every one of the thirty full-color scenes. You will marvel at the ingenious way in which the author has succeeded in bringing the past to life—in miniature.

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10 a.m. to 4:30 p.m. and  
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## "IN" STITCHES

by Joan Dater

Believe it or not, needlepoint and applique can be worked in miniature! We've chosen a few items that would lend a traditional flavor to a doll house. All the miniatures represent a 1" scale and would fit well in most doll houses.



The tiny pillow measuring 1½"x2" is made in cotton and displays a basket of tulips as its motif. The applique pieces were cut out and glued to the pillow. No actual stitching was done. The flower pot is brown, the leaves are green and the flowers a bright red. The pillow itself is a natural color and seems to be stuffed with a ball of cotton. Old cut-up nylon stockings also make good stuffing material.

No doll house would be complete without a flame-stitch upholstered piece. We've made up our own flame stitch using one-ply crewel yarn and monk's cloth (available from Lee Wards, Inc., Elgin, Ill.) Needlepoint canvas would work if it is smaller than 18 mesh, but would be hard to block and glue to cardboard. Monk's cloth seems to be ideal—it yields an even pattern, is easily blocked with a steam iron and is not too bulky.

The firescreen and footstool were worked in the same flame pattern using three colors. One row is worked in yellow, one in green, and one in red. The embroidered area on the pole screen measures 1½" by 1½" when completed. Next the embroidered piece was blocked, trimmed to leave no margins and glued directly onto cardboard cut the same size. A strand of crewel yarn was glued around the edges to finish it off.

The footstool, measuring 1½" by 1½", was constructed to accommodate an embroidered seat. The embroidery was worked in the same manner as above, glued to a piece of cardboard and placed in a hollow area on top of the footstool.

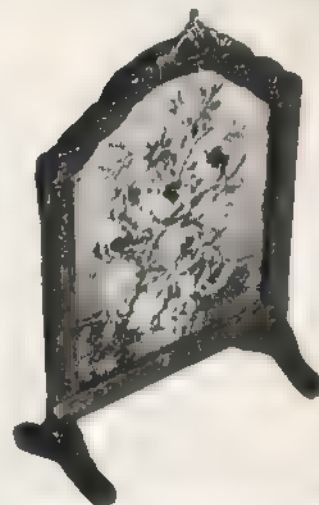
The large firescreen was loaned to us by Mrs. Chester Hopper of Ho-Ho-Kus, N.J. who made this and the other pieces of furniture. The embroidery in the screen is very fine antique petit point.



Here is our flame stitch pattern:



Stitch worked vertically. Complete the row across in one color and repeat the next row in another color.



This miniature fire screen crafted by Mrs. Chester Hopper of Ho-Ho-Kus, N.J. features an old piece of very fine petit point. Such bits of antique needlecraft can sometimes be found in old purses, belts, and other decorative accessories.

You may be skilled in embroidery, you say, but not in furniture construction? There are a few adaptations you might consider. One can always make an embroidered cushion to use over a footstool or chair. In the case of our pole screen, the pole was purchased and the screen itself is made from the embroidered monk's cloth and cardboard and glued on to the pole.

You can of course construct furniture from cardboard covered with wood-grain contact paper. Be sure, however, that the grain is small enough in scale. This technique is explored and illustrated in the book by Melanie Kahane, *There's a Decorator in Your Dollhouse*, Atheneum, New York, \$9.95.



# CC'S KIT BOUTIQUE

## ANNIVERSARY SPECIAL



### Colonial Patchwork Quilt

Model Craftsman Publishing Corporation, publisher of *Creative Crafts*, celebrates its 40th anniversary with a special craft kit offer. We selected this bright and cheerful Colonial Patchwork Quilt because it has all the charm of early quilts and yet will lend itself to a contemporary decor as well. It is offered to *Creative Crafts* readers, and may be ordered with the coupon at right.

Easy-to-follow instructions explain the faster seaming and tufting method used to make a charming 94"x77" top. Blocks are 7 inches, for fewer seams, and pieced top is secured to interlining and lining by simple tufting method (interlining, lining, and dust ruffle are not in kit). Kit contains 165 patches and instructions to make a quilt to fit single or double bed—more dust ruffle shows on double bed. Batches of patches may also be ordered—to make a skirt, shawl, or other original accessory. Or order a matching pillow kit, which includes backing to add a coordinated touch. All materials used are cotton and cotton blends, shrinkage controlled and color fast.

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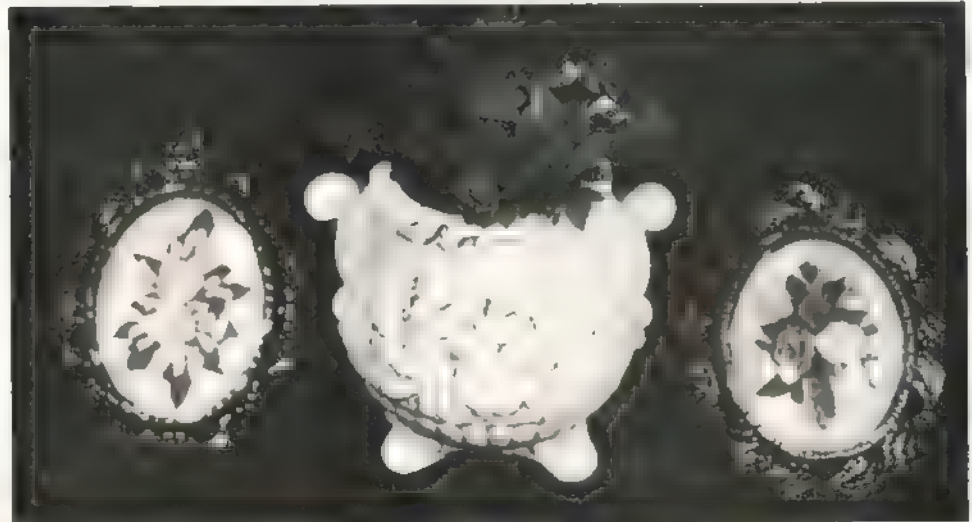
# Readers' Minis



The wondrous world of miniature crafts, as created by our own readers.



Adrienne Salmini of Yonkers, N.Y. makes mini gardens and scenes on large buttons and chair casters, including, from left, a garden with shells and seaweed as a background, a Japanese scene with a bridge over a mirror, a wharf made from bits of driftwood



Bread dough minis are the specialty of Deen Heavenridge, whose creations include tiny animals of all kinds, Raggedy Ann and Andy, and the vase and jewelry pictured. All are for sale at reasonable prices, and information may be obtained by writing to her at 801 College Ave., Richmond, Ind. 47374. Photo by Stevenson



Al Kaps of Paramus, N.J., who is the husband of CC's art director, makes small animals and figures from such odds and ends as nuts and bolts, nails, springs, electrical clips, and spark plugs. He solders them all together, spray paints them gold, and often places them in charming action scenes

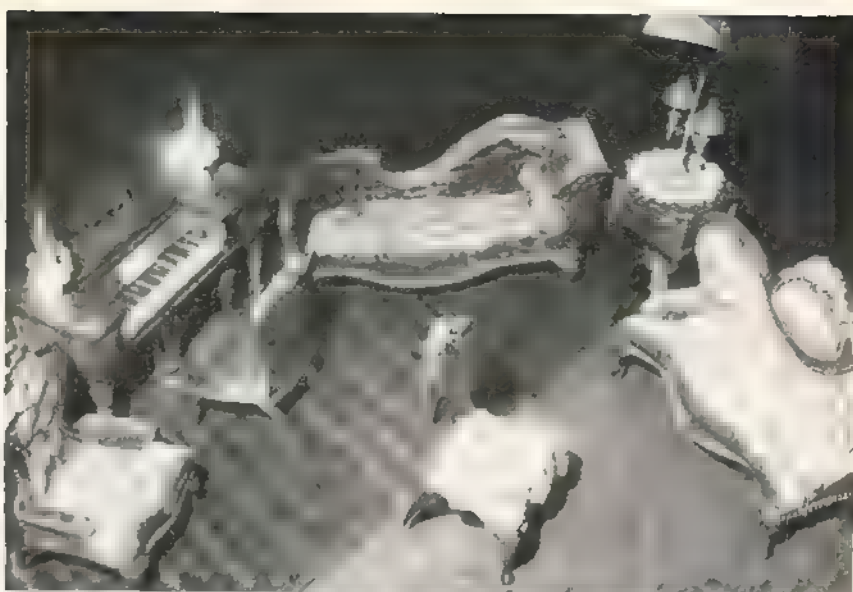
For quite some time now, readers have been sending us photos of their miniature craft work. The response to our request that readers share their minis with us was very enthusiastic—so much so that we became convinced that miniature crafts are a field which has not yet been thoroughly explored either by *Creative Crafts* or by craft manufacturers.

What is miniature crafting? Most of our responding readers interpreted it to be dollhouse construction and the building of miniature furniture. Others carried it into the areas of tiny dollhouse accessories. A few delved into other types of crafts worked on a small scale.





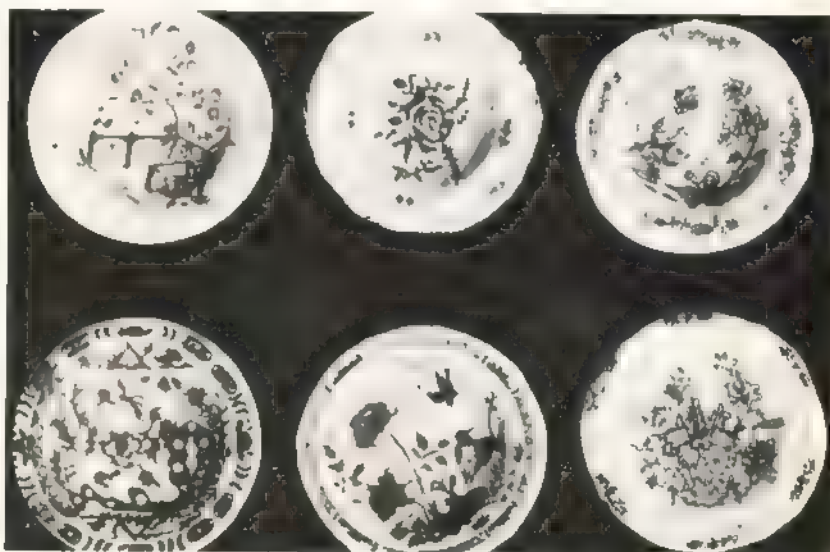
An old clock case houses the doll house furniture made of bread dough by Deen Heavenridge who also made the vase and pins pictured on the opposite page



Exquisitely crafted Victorian furniture is a feature of the dollhouse built by Mary Jane Hubers of Davenport, Iowa. All the chairs and sofas pictured here were made by Mary Jane who also constructs mahogany furniture with the help of a Dremel Moto-Shop



One of the hobbies of Irene Kessler of St. Louis, Mo., is making miniature houses out of cigar boxes. She attaches the completed house to a wooden board painted green and puts small trees and flowers around it. Bassa wood is used for the roofs, floors, window frames, etc.



Ceramic ware representing the pre-Victorian periods is Suzanne Ash's "mini thing." She has an order business located at 5600 East Oxford Ave., Englewood, Colo. 80110. Her latest additions are a service of Chinese Export china for the collector, sometimes called Chinese Lowestoft, and pieces that are copied from the Zoar pottery. Photos by Lorraine Yeatts

In preparing this issue of *Creative Crafts*, we have assumed that miniature crafts can include any craft worked in a reduced version: needlepoint, woodcarving, flower making, etc. Naturally we have devoted considerable space to dollhouses and miniature furniture, which are really the "original" miniature crafts.

We hope that by seeing the miniature craft work of other CC readers, many of you will be encouraged to "think small and create tiny." Please do send us photos of your minis, for we hope that this will be only the first special miniature issue. We would also welcome any *ideas* for miniature crafts, even ones that haven't been worked out completely.

CREATIVE CRAFTS







A modern 14 room ranch with walk-out basement, landscaping, 53 electric lights, doorbell, red clapboard siding, real stone facing, sunken living room, sliding glass doors, deck, fenced in swimming pool, and play yard is the impressive creation of Judith Underkofler of Vestal, N.Y. Photo by Emmet Blum Below is some of the work of Geil Butler of 364 Highland Dr., Rantoul, Ill. 61866 Geil is an enthusiastic miniaturist who would like to hear from others who share her interest



David Shostel of Louisville, Ky. says, "thanks to your magazine and a shove from my wife I make dollhouse minis." Among the photos he sent us, the pie safe and the sewing machine shown at left were the most difficult to make. The minuscule sewing machine has a spool of thread, tension, pressure foot, a needle, and is actually threaded! Pictured below is the Mouse Sweet Shop crafted by Lynn Harris of Greenbelt, Md 20770, who tells us that theirs is a family of "mini people"







The tiniest dried flowers can be placed inside a plastic domed pin back, and you can wear your hobby. Or, try the miniature papier tole arrangements, also mounted on a pin back as in the photo below. The dried flower pin was crafted by Pat Daniels, the papier tole by Jane Berry, both from Cottage Crafts, 149 Lancaster Pike, Mavern, Pa. 19355



A splendid example of miniature crafting is this fine dollhouse, another creation of the mini family, the Harrises of Greenbelt, Maryland. The house, built by Mr. Harris, belongs to daughter Kathleen. Mrs. Harris and her daughters worked on all the furniture and accessories.

R.C. Bundy, a 76-year-old retired engineer from Parkersburg, W. Va., built the early West Virginia log cabin shown below. Each year a similar item is donated to the local hospital for raffle, netting them about \$150.00. All furniture is handmade on a 1"=1' scale.







## Here's a home where the dolls live active, adventurous lives.

The doll house shown on these pages is a delightful melding of interests and ideas to which the whole Marlowe family has contributed. It is a living doll house which has developed with the family and is still growing. Both parents have been miniaturists for a number of years. Ann, who is now fourteen, is most interested in the dolls and the interior decorating. She is very imaginative at turning everyday objects into miniatures for the house. Robby, who is eight, contributed part of his rock and fossil collection to build the troll extension around which he thinks up stories involving the dolls and the trolls.

The house in its present form began when Ann was ten. Her father brought home a box which he partitioned into six rooms. With his daughter's advice and consent the box was painted, the rooms were paneled, and the floors were laid. These included, on the first floor from left to right, the kitchen, living room, and dining room and, on the second floor, the girls' room, boys' room and parents' room. Then Ann added the third floor bathroom and playroom, made from part of the first doll house she had been given as a four year-old.

In this main house live the mother Elizabeth, the father Richard, their children Cornelia aged 5 and Aurelia aged 4, their adopted niece Elizabeth who is 11, nephew Robert Alexander who is 5, and cousin James Alexander who is 12. They have two maids named Gertrude and Matilda, and Jonathan, the butler and handy man.

When Robby was seven, he became interested in the project and the cave and troll house were added so that his troll characters could plan adventures with the children in the doll family. The cave between the house and the trolls' dwelling doubles as a fort and meeting place to discuss secret plans.

The trolls pictured in the extension include Hercutroll, the president of Trollyvania, Greasy Feet and his wife Trollaccondis, and Nollie.

Beginning with the kitchen at the lower left, we see Matilda preparing fish (cloth covered cardboard), salad (bits of green

Ann Marlowe, fourteen, is shown with the doll house made from a heavy wooden box that has been partitioned. A cardboard box and part of an older doll house house the playroom and bathroom on top of the house. Ann's brother Robby, aged eight, has built the troll extension next to the house.

felt and packing paper), and cake (a checker decorated with crayoning). The plastic refrigerator is from the dime store, the stove came from an antique fair, the platter from a shop in Maine, the "garbage can" (part of a set of weights) from the United Nations gift shop in New York City. Mr. Marlowe made the butcher block table and used jewelry box drawers to form the shelves along the wall. At the left is a straight-backed chair a relative brought back from Spain.

In the living room, we see in the foreground a trumpet stand Mr. Marlowe made for his daughter because Ann plays the trumpet. Near it is a tiny dictionary the Marlowe children purchased from some children on Park Avenue who were selling their outgrown toys. In the dictionary they are pressing flowers. On either side of the sofa on the left are mirror top end tables made from coasters atop appropriately shaped objects. The table at the farther end of the sofa is a copper coaster atop a salt dish that Mrs. Marlowe purchased on a trip to Havana in 1951. The table at the nearer end of the sofa is made from a coaster atop an antique ring box the family found in Maine. The rocking chair, which is Pennsylvania Dutch, was a present Ann's father gave her when she was five.

The dining room is very formal with imitation marble paneling on walls and floor and a curtain made from one of Ann's old handkerchiefs. The plastic fireplace and stool are some of the furnishings from Ann's original doll house.

Directly above in the parents' room, the desk is a dining room buffet that Mr. Marlowe bought damaged and repaired. On the desk is a miniature of the pen and ink set used to sign the Declaration of Independence, a special present from one of Ann's aunts. The stool by the desk is really a pin cushion. On a bench at the back of the room is a miniature star fish collected on a family trip to the beach. The bedspread is one of Mrs. Marlowe's silk scarves and the pillows are bits of lace Ann stuffed with foam rubber. The sewing kit is really a pill box and inside it Ann made a miniature pin

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cushion (a piece of foam rubber), needle (cut to miniature length), and paper tape measure with ink calibrations. On the dresser at the left is a tiny lipstick made from a small brass piece of Robby's electrical wiring kit with a red round-headed pin stuck through the center. The bowl on the dresser is a sterling silver salt bowl from Peru.

In the boys' room, on the desk at the left we find a miniature compass collection and fossil collection in plastic pin boxes and a half acorn painted to form a dish, a friend's gift. Over the desk is an old fashioned alphabet book that Ann made in miniature. On the left side of the room over the dresser is a Mexican pistol the Marlowes bought on a trip to Mexico before the children were born. The monk statue on the desk is a real piggy bank which opens on the bottom and Ann has made a miniature dollar bill to put in it. The tiny jack knife was a prize from a penny gum ball machine. Also, there is a





in the bathroom, Gertrude prepares to give Aurelia a bath, while below in the boys' room are a miniature compass collection and fossil collection in plastic pin box, and several small items made by Ann (note the tiny blocks that the doll is playing with,



*by Barbara Littell*

toothpick holder to hold several miniature men from South America. Ann made the alphabet number block from small wood scraps and decorated them with magic markers.

In the girls' room the main attraction is the miniature doll house Mr. Marlowe made. It is furnished with HO scale furniture normally used for the waiting room of a model train station. The girls' other hobbies are represented by a miniature shell collection and Spanish guitar. On the back wall are pictures of flowers taken from cigar wrappers then framed with match sticks, a gift from a friend. On the left-hand wall are pictures Ann or her father made with felt tab pens on small pieces of wood. The desk lamp is made from parts of an electrical wiring kit.

In the playroom is a miniature toy chest filled with toys from gum ball machines. On the wall is a photo of the doll house and a picture of a castle that Robby drew.

CREATIVE CRAFTS

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Near the trumpet stand in the living room is a tiny dictionary the Marlowe children purchased second hand. Flowers are being pressed in the dictionary Pennsylvania Dutch rocker was a present Mr. Marlowe gave Ann when she was five years old. The girls' bedroom, below, features a miniature doll house made by Mr. Marlowe and furnished with HO scale furniture

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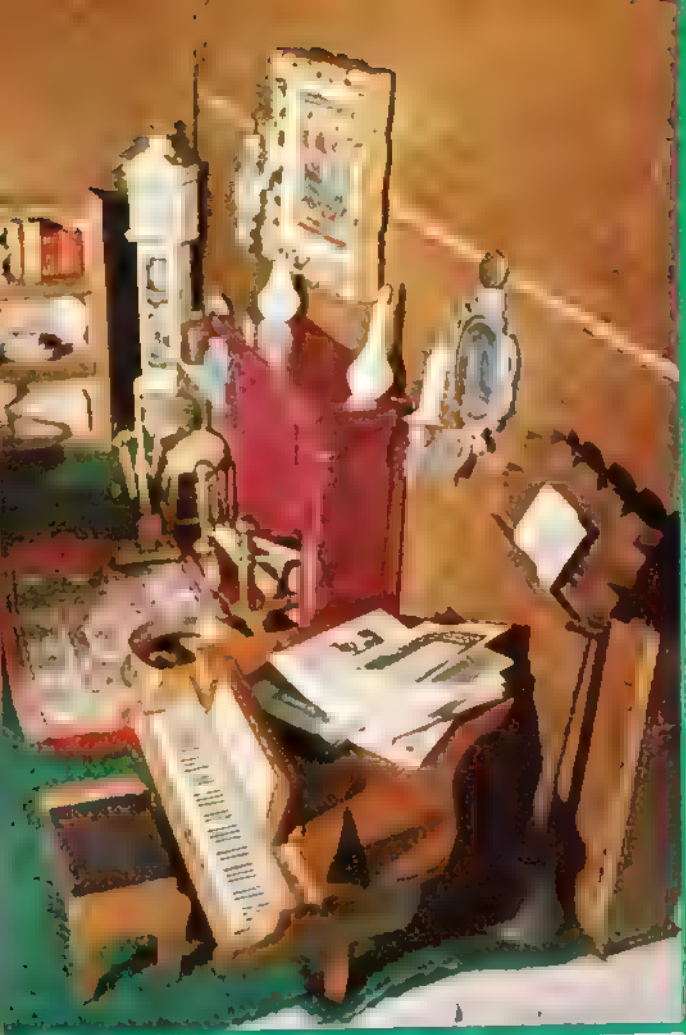
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Robby Marlowe contributed part of his fossil collection to make the troll extension shown below. Tiny troll couple live in the home above the room of Her-cutroll, president of Trollyvania. All sorts of novelties which the children have collected over the years have been assembled in this and in the main doll house







In the living room, above, is a music stand which Mr. Marlowe made for his daughter because she plays the trumpet. Oriental rug was originally a cloth coupon from an old-fashioned cigar box. In kitchen at right Matilda is preparing food. The plastic refrigerator came from the dime store, the stove from an antique fair, and the platter from a shop in Maine. The dining room pictured below is very formal with imitation marble paneling on walls and floor and a curtain made from an antique fair. Salt and pepper shakers on the table are made from the metal pushers on ball point pens and the napkin rings are the cross sections of a plastic straw, typical of the ingenuity with which this doll house has been furnished.



In the bathroom, where Gertrude is giving Aurelia a bath, a miniature shell is used as a soap dish and the jewel from a ring is used as soap. The toilet paper fixture Mr. Marlowe made from various parts of Robby's electrical wiring kit. The two plants are in little pottery jars Mr. Marlowe bought in New York.

For convenience sake, the doll house's back yard is really placed atop the second floor. It is covered with green carpeting. Ann and Robby made the bushes by pulling lint from the carpet and forming it into balls along the edges. The evergreens are HO scale models. The stools at the table are spools with adhesive backed imitation marble on top.

In the troll extension Hercutroll lives in true troll fashion. As president of Trollyvania he cooks his own meals on the stove to the left over which is a miniature flag captured in battle. From the center of the room's ceiling hangs a tiny bell pull if he needs to ring for the maid. The tables and chairs at the back of the room are really parts of a wooden puzzle that when fitted together form a cube. His bed is a rectangu-

lar pillow in a cardboard box. The clay statue along the back wall and the tablets along the right wall are from a sixth grade project of Ann's when her class was studying Egypt. Hercutroll stands holding a bow and arrow, made of parts of Robby's wiring kit. The statue is a sarcophagus and the tablets have fake Egyptian writing on them. On Hercutroll's table is a "hot line" telephone and a good luck stone. Robby made the hooked rug in a summer school art class.

Above this room is the troll couple's home. Their bed is a piece of wood covered with cloth, the tables are jacks from a child's game with metal doll plates on top, their bath tub is half of a plastic case that a pack of miniature playing cards came in. The yellow castle that Nollie lives in was originally a gift to the children, full of bonbons and lollipops.

One can't help wondering what more additions will be made and what more stories will be spun around this fanciful world in miniature.





# WEE BONNIE BOUQUETS

A craft that swept the country in its smallest and most charming dimensions.

*by Floribel Boyden*

Remember when those big flowers made from liquid plastic were the hottest craft around? The exotic flowers with their glass-like petals became a craft vogue, and everybody, it seemed, was shaping wire and dipping it into colored liquid plastic. Now try miniaturizing this craft, and you can come up with some of the most delicate and charming tiny flower arrangements imaginable.

There are several ways in which the little petals can be shaped. The first method is by using one of the small plastic flower looms which you may have used to make the popular daisy afghan. These will make the little flowers with triangular shaped petals, pictured in the basket. There are 12 pegs in the inner circle of this loom. For a four-petal flower, wind the wire

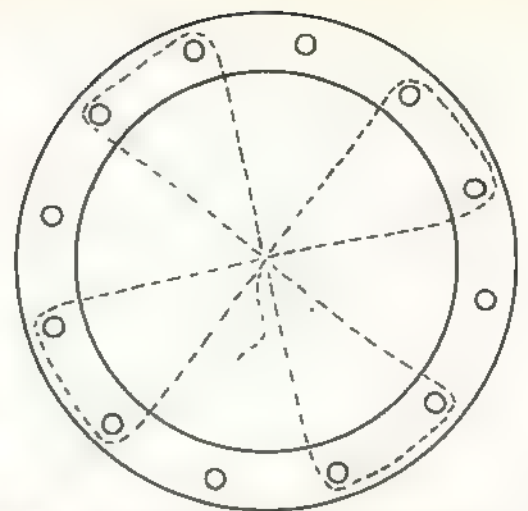
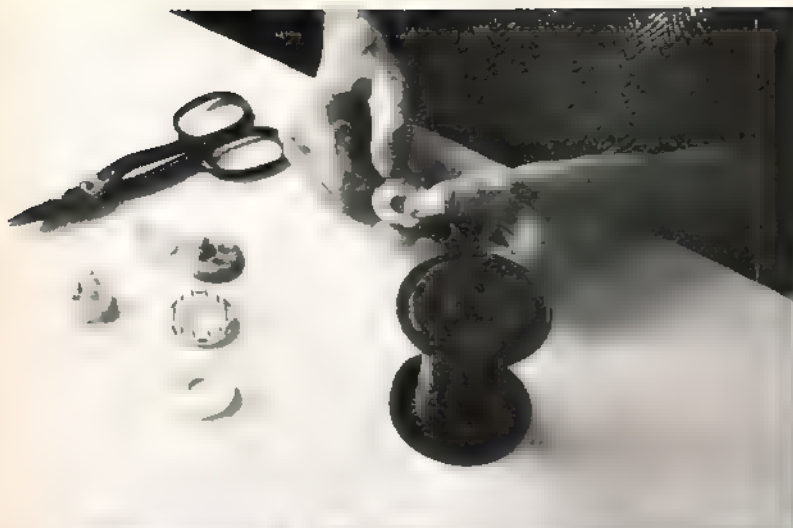
around two pegs for each petal, making two figure eights. To secure wire, pass end down and then up in each loop of the figure eight. If you don't own one of these flower looms, you can improvise one by using the plastic cap from a pill prescription bottle. Drill a hole in the center of the cap, and then cut segments out of the outside rim at even distances. You can cut caps for a four-petal flower or a five-petal one.

After shaping petals, twist ends to form stems and dip into liquid colored plastic. Take care that the plastic does not form between petals; if it does, remove it by slipping a wire or toothpick up between

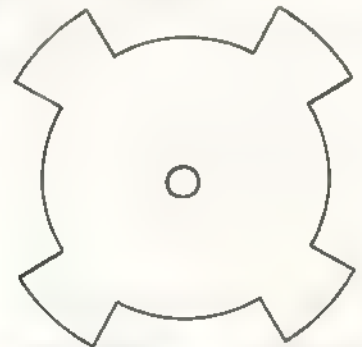
Petals for mini dipped flowers may be shaped in various ways. Edges of petals on small white flowers, daffodils, and wild rose were made from fine crocheted wire. Petals of small yellow flowers were formed around a thin pencil, while those of flowers in basket were shaped on a flower loom. Directions for making wild roses shown at right are given in text.







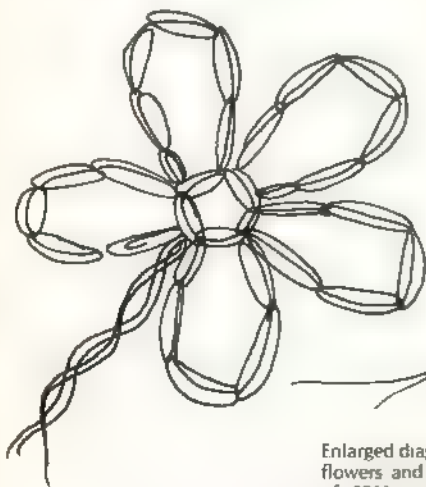
Wrap wire around smallest flower loom as shown in diagram, above. Sketch given below illustrates how the plastic cap from a pill bottle can be cut to make an improvised loom for shaping triangular flower petals and leaves.



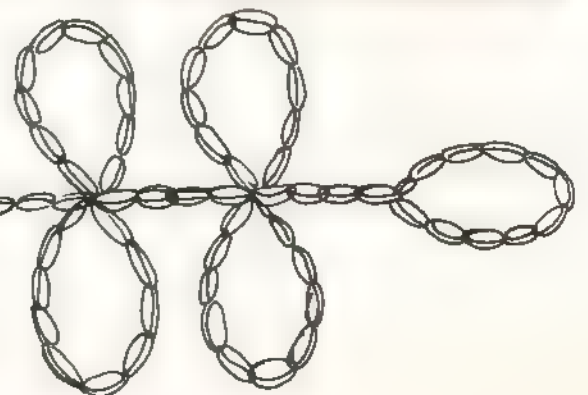
Three methods of forming petals are pictured on this page. To make triangular petals, wire is wrapped around small flower loom or improvised loom cut from plastic bottle cap, as shown in photo at top. Tiny petals are also made by crocheting with fine wire or by wrapping wire around pencil as in photo at right.



If you know how to tat, you can make flower centers using #70 thread. Commercial stamens may also be used.



Enlarged diagram of crochet stitches used to make flowers and stems with leaves. Use copper wire of .0063 inches and #12 crochet hook. Diameter of completed flower is 5/8"





petals immediately after removing from plastic. Shape leaves in the same manner, three in a group. Dip these in clear liquid plastic.

Paint the flower petals on the back with white acrylic paint. Paint both sides of leaves with green acrylic paint. Daub yellow acrylic paint in the center of each flower. Twist wire of leaves together and paint green.

Cut tape into short lengths, and divide width in two. Cut starting end on the diagonal to make a neat wrap. Wrap stems of flowers. Join together with tape in groups of three flowers and two leaves.

On the very tiniest bouquets, you will want to eliminate the tape altogether. Simply braid the wire tails of flowers and leaves to make a neat and adequately sturdy stem. A support wire does not have to be inserted unless you wish a long stem as needed in a tall bud vase, etc. Then the stem is painted with acrylic paint, either green or brown as the flowers demand. If you wish to make a cluster of flowers, unite three flowers by starting the braid  $\frac{3}{4}$ " to 1" from the flowers.

If you can crochet you can make some very wee flowers. Use copper of .0063 inches, and a #12 crochet hook. The directions given here are for the wild rose pictured separately in color.

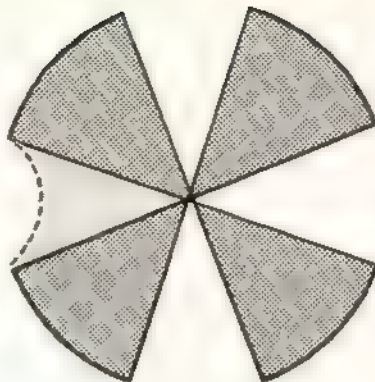
**Row 1:** Chain 4, slip stitch in starting stitch

**Row 2:** Chain 5, slip stitch in ring to form petal; repeat until you have made 6 petals; cut wire, fasten off.

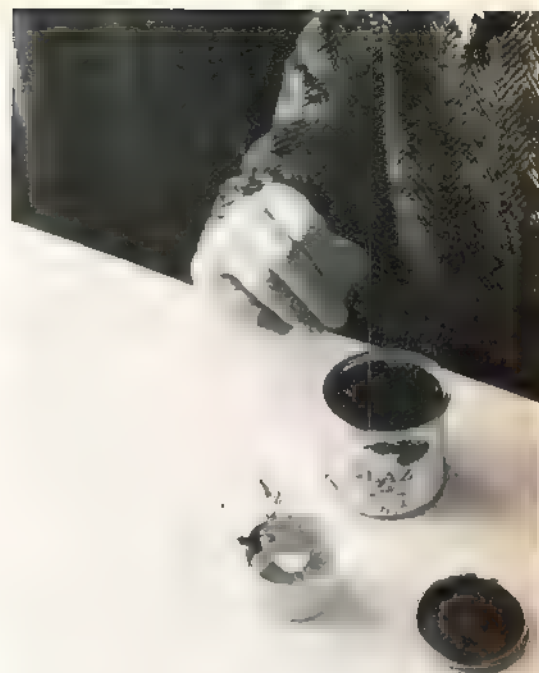
Using non-hook end of crochet hook, shape ring into a circle and shape the petals to uniform rounded shapes, slightly cupped.

It is easier if prior to dipping form you cut a piece of wire twice the length of wire tails and insert it into the ring/petal connection at the third and fourth petal. Braid these for a short distance.

**Leaves:** 1st pair: Chain 14, slip stitch into 4th stitch.



Use a liquid plastic film such as Dip Glaze from Hazel Pearson Handicrafts or Whimsy Dip from Connoisseur for making mini dipped flowers. In dipping flower, take care to remove any film which forms between petals, as shown in sketch above



Chain 10, slip stitch into the same 4th stitch

2nd pair: Chain 14, slip stitch into 4th stitch

Chain 10, slip stitch into same 4th stitch.

Tip, single leaf: Chain 14, slip stitch into 4th stitch, cut wire, fasten off. Weave this wire tail down through 4th stitch of the 2nd leaf pair and then on to the 4th stitch of the 1st leaf pair. Twist these two tails into one unit.

If you know how to tat you can make some very attractive stamens or centers of a single ring of six picots (one double stitch between picots) using white or yellow #70 thread. Commercial stamens may also be used. Centers are glued into place.

These wild roses were dipped into transparent red plastic, then into clear strengthener. The leaves were dipped into transparent green and strengthener.

Variations on the crochet method are shown in the small white flowers and in the tiny daffodils. The leaves on the little bright yellow flowers pictured in the blue and white pitcher were crocheted, but the petal of the flowers themselves were formed by wrapping wire around a thin pencil. The flowers were dipped in clear plastic and painted on both sides of the petals with yellow acrylic paint. The leaves were dipped in transparent green plastic.

You'll love making these miniature bouquets. They look lovely in tiny cupped ashtrays, in demi-tasse cups, miniature vases, etc. You might even try weaving a tiny basket like the one pictured. Eggers could arrange these flowers inside their eggs, while dollmakers could place them in a doll's hand or on a hat. In short, you'll find that you can use these exquisite little flowers any place where you need small blossoms.







# LILLIPUTIAN

Woodworking for a  
small world

by Wayne A. Lasch

# CARPENTRY

One of the fastest growing hobbies in the United States is the collection and making of miniatures. Although some may consider this a relatively new pastime, miniatures, usually military in nature, have been found in the tombs of ancient Egypt.

One can get started in the collection of miniatures by purchasing miniature pieces from a dealer. It is possible to purchase pieces from a given period in time, such as Victorian, Chippendale, or almost any other period. There is one major drawback in purchasing miniatures, this is cost. It is possible to spend over \$100 for a room full of furniture. If one makes his own pieces, this cost can be reduced substantially.

This can be easily turned into a husband-wife hobby, as such occurred in our case. If one enjoys working with wood this can be both relaxing and enjoyable. Woodworking can be combined with miniature ceramics, art, sewing, and metal work.

The first step in the creation of a miniature is to select a theme to carry out; in our case, we started out with a general store, complete with post office. Our next project was a Shaker room. Step two is the selection of a scale to use in the production of the pieces. The scale which is in common usage, and the one which we selected, is one inch equals one foot. If a table top measures 6 feet by 3 feet, the scale top measures 6 inches by 3 inches.

Conversley,  $\frac{1}{8}$  inch thick stock represents  $1\frac{1}{2}$  inch thick wood. Once the theme and scale have been decided upon, the next step is to decide what furniture is needed to carry out the theme.

For ideas, one can visit a museum, furniture store, antique shop, or library. There is an unlimited supply of furniture pattern books which can be used. Since the scale is usually one inch to the foot, the reduction of the pattern is easily accomplished. In making small furniture, one does not have to worry about slight differences in measurement. Plus or minus  $\frac{1}{8}$  inch is usually accurate enough.

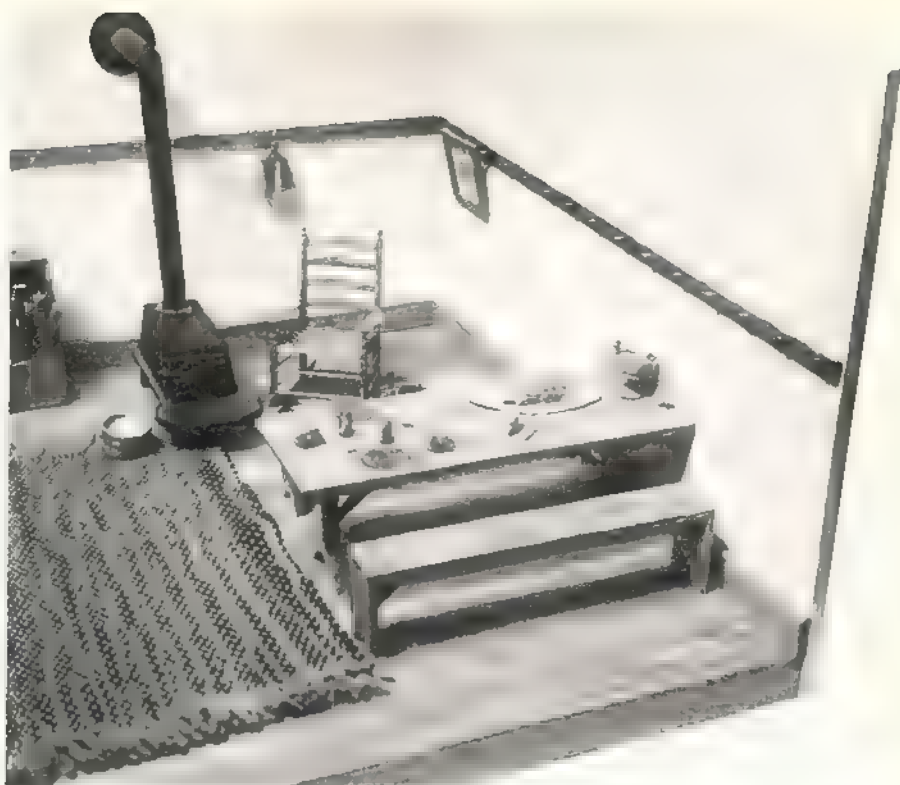
When the planning of the project is complete, the next step is to obtain the wood necessary for the construction of the pieces of furniture. Obviously, the wood stock available from most local lumber yards is too large for miniatures. So unless you have the facilities for the reduction of standard stock to miniature size stock, it is best to buy your lumber from a specialty shop. I use a type of wood called stripwood, which can be purchased by mail from Walthers, 4050 N. 34th St., Milwaukee, Wis. 53216. This wood is available in sizes down to  $\frac{1}{8}$  inch thick. They also have other shapes of wood, such as quarter round  $\frac{3}{4}$  inch thick. If one desires to use cherry, maple, mahogany, or walnut woods, these can be obtained in  $\frac{1}{8}$  inch thickness

from Craftsman Wood Service Co. in Chicago, Illinois. There are many other distributors of wood in useful sizes; the above are listed only because these are the ones I have dealt with.

Having acquired patterns and woods, it's off to the workshop to turn out your first miniature. What tools are necessary to complete the project? Strange as it seems I have made over one hundred miniature pieces using a 10 inch radial-arm saw and a Shopsmith. This type of equipment is unnecessarily large for the production of miniatures, but it still can be used if caution is observed. Of course, power tools are not necessary but they speed up the operation. The real basics are a saw with which one can cut a straight line, a square, and a ruler. Since these will handle only flat material, it will also be necessary to be able to turn rounds, such as table legs. A miniature lathe is ideal, but I have made turnings using a drill press (a  $\frac{1}{8}$  inch drill will also work) to hold and rotate dowel and then used a file and sandpaper to obtain the desired pattern. One also can use a knife to whittle out the desired shape.

As one progresses in this hobby he (or she) will realize what other tools are needed. One of the best suppliers of these tools is the local hobby shop. They should have in stock such items as small files, miter boxes, razor saws, small plastic clamps,





3

The Shaker table in the above photo is an important feature of the miniature Shaker room designed and built by the author

1



2

Parts of the table and benches after they were cut are shown in the photo above. A machinist's square, pictured at left, is used to make sure that the legs are square to the tops when glued together

and many other useful items for this hobby.

As an example I will describe making a Shaker table and benches. Shaker furniture is ideal for the beginner to start with, since it is very plain and simple. The Shaker (a religious society of 1787 to the present) were master craftsmen and their furniture has been described by the late Edward D. Andrews as "religion in wood". The patterns for these pieces were obtained from John G. Shea's *The American Shakers and Their Furniture*.

Bass wood was used for the construction; it is a very soft wood, but will take an excellent finish.

Photograph 1 shows the parts of the table and benches after they were cut. In this case a radial-arm saw and a jig-saw were used to form the pieces. Photo 2 shows the machinist's square used to make sure that the legs are square to the tops. The assembled pieces are then sanded, glued together, and either painted or stained. Photograph 3 shows the table and benches set for a meal. Photograph 4 is of the entire Shaker room.

The construction of miniature furniture is not restricted to the use of wood alone. As one progresses in this hobby, the use of other art medias can be realized. It can be easily seen that one can use metal working, ceramics, sewing for both dolls and furniture, weaving, and mini painting.

The very first project on which the author and his wife combined their talents was the general store pictured on the opposite page. Completed Shaker rooms are shown below. The simplicity of Shaker furniture makes it especially adaptable to miniature crafting.







# STRIKE OUT FOR A MATCHES HOBBY



Woodcarving on its smallest scale offers portability, economy, and challenge.

*by Faith B. Rogers*



Matchstick design possibilities are shown in the above photo, temporarily mounted on non-drying clay. Helix on forefinger (second from right) is suggested as a starter for learning this craft

**Wanted:** A hobbycraft you can pursue at home, away from home, at your desk. A diversion that will cost you almost nothing; will most certainly be uncommon. *Qualifications:* Steady hands, good eyesight, some patience.

*This hobby won't hurt your pocketbook. For 35¢ you can buy all the wood you want to carve; for less than a dollar you can get the tools to carve the wood. Your materials? . . . ordinary kitchen matches . . . Your tools? . . . an Xacto knife or stainless razor blades.*





Len Bulnes has done many matchstick carvings of well known personalities, both contemporary and historical. The photos above show President Nixon in three-dimensions. Greatly enlarged closeup of the face reveals amazing likeness caught on an incredibly small scale. Carving is done without the aid of a magnifying lens.



If you are applying for a new craft you may be interested in what Len Bulnes of New York City does in every spare minute. Len is an industrial designer, a mechanical engineer with a background in art. While taking architecture courses and looking for an unique artistic specialty he could follow, he progressed from fashioning minute churches of plasteline to forming (and later carving) figures to match. He struck upon the matchsticks (pun intended) as a material, cutting off the phosphorescent base in the process. When admirers refused to believe that these works of art were actually just kitchen matches, he determined that the match head would have to stay intact, for proof.

The handsome young member of the National Wood Carvers Association decided to stick with the matchstick medium, visible with the naked eye but offering him a challenge by their very nature, by their size and shape limitations. He uses no magnifying lens for the close work, no vise to hold it; just a high intensity lamp for bright, shadow-free light. His work has been exhibited in shows across the states and he has been written up in several publications, including *Look Magazine*. *Creative Crafts*, however, is the first to give its readers actual instructions for execution.

Photographs, you may imagine, can't begin to reveal the intricacies of these carvings. Taking pictures of them alone is an art. We realize some of our readers won't be capable of this delicate work, to this degree of skill, or would even care to attempt it. But, knowing that our readership is largely multi-faceted and always game for something different, that many are mini-conscious, we're bringing matchstick minis to your attention.

#### Procedure

1. Think ahead. Before sitting down to carve, one must do a little planning. It's best, at the beginning, to attempt an abstract. One can then work up to more complex sculpture, such as the human body. Bulnes recommends a preliminary sketch (to scale) on paper for an abstract. He then whittles it freehand (you won't for awhile). To attempt a human head, body, totem pole, etc., sketch it, study any photos of your subject in existence and make a plasteline model. Like a caricaturist, decide which features or components make that person or thing unique. Know it so well with your mind and fingers that you can recreate it in miniature or full size. Bulnes tells us that on each design he orients himself by thinking that this same figure might someday "be a monumental piece, maybe 20 feet high," that everything that would be included in the 20 foot statue should also be in the 2-inch one, in proportion to its size.

2. Not every match in the box will be carvable. Select one with fine grain and no splitting. The grain runs the length of the stick. You, as a novice, should transfer your design by fine pencil to the wood. Then follow the outline with your cutter. The X-acto knife will have a handle: the razor cutter suggested as an alternative should be held with raw edges taped. (Suggestions for various shapes of razor cutters are given in the attached sketches. To make them, hold the blade in fabric or gloves, snap in half lengthwise. With tin snips, make other cuts. As you gain experience, you'll fashion different shapes of cutters for your particular carving needs.)

Holding the cutter in your dominant hand, work it very slowly into the wood. The stick must be in your other hand in order to feel the pressure of the blade for sensory control. If you penetrate too fast, you may split the whole sculpture. Start carving at the top of your matchstick and work down. To make a curved cut, it is best to make incisions perpendicular to the sides of the stick, at the top and bottom of said proposed curve. It is then easier to remove excess wood and to shape the curve. Use very fine sandpaper if necessary, although Bulnes seldom finds it essential.

The helix would be a good starting point or first exercise. It can be done either of two ways. First, you can carve it so just the sides curve (2-dimensional). Viewed from the front and back it will be curved. As seen from either side, it will appear flat. Or carve it so that from each viewing angle it shows contour (3-dimensional). This is the way the matchstick on the forefinger in the hand photograph is done. Decide your preference and try it.

3. When the carving is done and edges are smooth, paint to your satisfaction. If more than one color is involved, allow one to dry before applying next.

4. Display your matchsticks by giving them a temporary mount on a sphere of non-drying clay, placed in a plastic or glass dome, if you like. Or frame in a shadow box molding and hang on the wall.

Learning to carve, especially in miniature, takes persistence and preparation. Bulnes spends from 3 to 8 hours on each work of art. He's made 80 to date, commanding prices from \$25 up. You can expect to spend as much time or more as you begin. If the actual use of matchsticks doesn't ignite you, you may wish to apply these principles to making wood sculpture on an even smaller or on a more grandiose scale.

#### Needed:

X-acto knife (@ 65¢) with #11 & 16 blades (@ 20¢ approx.), obtainable at craft and hardware stores. Mfg'd by X-acto, Inc., 48-41 Van Dam St., Long Island City, NY 11101.

Alternate: Stainless steel double edge razor blades (approx. 79¢ pkg.) adhesive or masking tape and tin snips.

Acrylic paints

000 paint brush

Plasteline (oil base modeling clay)

Kitchen matches

High intensity lamp (opt.)



Affordable

Beautiful

Available

to All



Create a tiny piece of needlepoint and place it in an elegant oval frame—to wear, to hang, to enjoy!

We couldn't devote an issue to miniature crafts without presenting mini needlecraft. And what better way to display your passion for needlepoint than by wearing an example of your work in a charming brooch? Or, if you prefer, group some together on velvet backing for an elegant wall decoration. And of course you can place them individually on a doll house wall. However

you use them, you'll find them a pleasure to make.

The needlepoint pictured is the work of Bee and Ira Freinicle, "The Designing Pair" who own "Creations 'n Things" in Westwood, N.J., where they teach and sell supplies for a variety of crafts, with emphasis on needlecraft, and where their original needlepoint designs are a major attraction. These needlepoint pins generated so much admiration that Bee and Ira decided to offer them in kit form. You can design your own, however, if you prefer. You will need a special pin mounting that will permit you to mount your needlepoint from the back rather than from the front.

For the finest and most truly miniature needlepoint, use #18 mono canvas and one strand of three-strand Paternan Persian needlepoint yarn. Number 14 canvas may also be used if desired, but of course the effect will not be so delicate. Using Sanford Sharpie Waterproof Marking Pen, trace the oval opening of the pin onto the canvas. Next block your design on graph

paper, then transfer it onto the canvas with your marking pen. Work the design, then the background, in a Continental or basketweave stitch. Floral effects may be added with French knots, as on the pin shown in the center of the picture.

When the needlepoint is completed, steam iron or iron with damp cloth, right side down. Next trim the canvas away from the worked oval, as close to the needlework as possible, but being careful not to cut into the needlework. Apply a small amount of thick white glue to the back of your cardboard oval and attach it to the back of the needlepoint. Insert into pin back.

Needlepoint pin kits can be found at your local craft shop. If your dealer does not carry them, write Creations 'n Things, 250 Westwood Ave., Westwood, N.J. 07675. Separate pin backs with cardboard velour ovals are also available for \$3.00 postpaid.





# TINY SEA SPRAYS

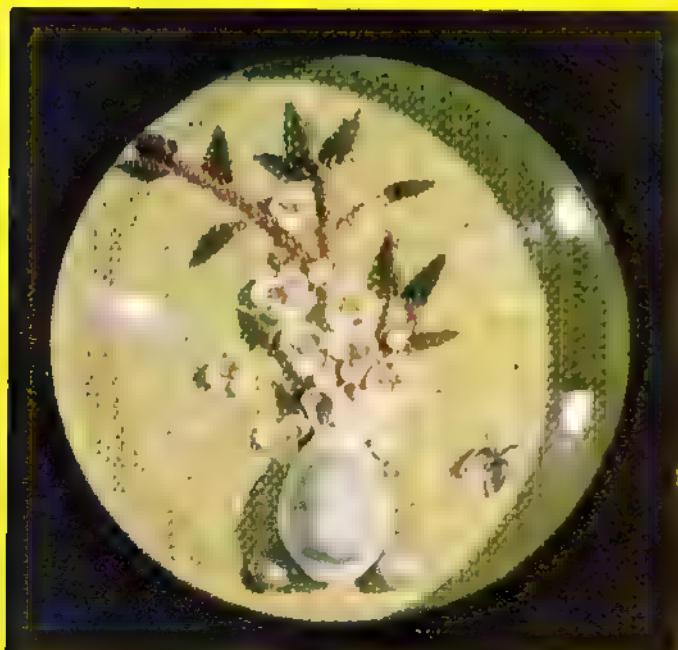
Washed in with every wave are tiny, delicate shells, the perfect material for a new kind of miniature decoupage.

*by Helen Ruthberg*

It has always seemed perplexing that the average seashell beachcomber is usually attracted to large obvious shells, completely overlooking the small miniature. There's nothing more fascinating than the miniature in any shape or form, and sea life falls into this category too. I must confess that my first efforts at collecting seashells were also dominated by large specimens, but as time progressed, I began to appreciate the intrinsic beauty of the small diminutive shell. To further enhance these beauties I began to create miniature decoupage arrangements and their final completion has never failed to captivate anyone who has seen them.

Shell arrangement in old daguerrotype pictured above is shown in actual size

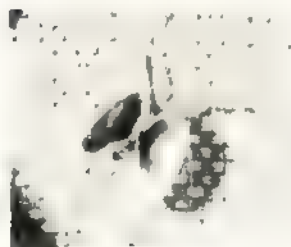
Photos below showing shell decoupage have been only slightly reduced







Details show how tiny shells can be used on miniature shell decoupage. Pen and ink drawings are suggested layouts only. Above, flowers are made by gluing three delicate shells together and placing small seed such as a mustard seed in the center. When inverted and glued together, shells make perfect butterflies.



After many years of gift giving, people usually find it's a strain on their ingenuity to give something different that will also be welcome. Believe me, these miniatures promise to provide a lasting smile to any recipient and they are particularly adaptable for those who live in small apartments and trailers.

The procedure for completing a shell decoupage is fairly easy. Needless to say a good assortment of tiny shells are necessary to start and anyone who visits the beach can usually build up a good supply the patient but inexpensive way, by looking and searching. Low tide provides the most favorable time for collecting. Small shells are usually trapped in seaweed or other objects. They are also cast up on the beach and found in the ridge or debris left behind by the receding tide. Sometimes you look at small mounds of seemingly crushed shell and never see anything there. But I have scooped up this "gloop" and packed it in clean milk carton containers. Upon returning home from vacation, I have spread this out in a large aluminum baking tray and allowed it to dry out. Then I patiently set to work with a magnifying glass and tweezers. With small amounts at a time I proceed to extract the miniatures. It's amazing how many tiny beauties emerge with this method and one has the added convenience of time and home comfort to complete the search.

For the individual who is unable to visit the shore and discover one's own miniatures, there are several shops and dealers that can supply catalogues and price lists on request and will sell by direct mail. Even if you find your own, it's ad-

visable to supplement your supply with some that are purchased, because you can't always find the ones that are offered for sale. Colorful tinted shells are also available.

I consider a miniature to be any shell that is  $\frac{3}{4}$ " or less in size. Several are so tiny that they are only  $\frac{1}{16}$ ". Anything less than that loses its identity.

Framed miniature arrangements enhance the walls of any room or can comfortably rest on a miniature easel, attractively decorating a table or desk top. Each decoupage helps set off the others and several grouped together tend to complement each other achieving a higher degree of interest and beauty.

The bottom or base shell, intended to act as a receptacle or vase for the arrangement is usually not a miniature, and a varied assortment of bivalves (scallops) and univalves are necessary for this effort.

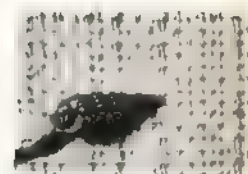
Sometimes I have started with the base shell and built up the arrangement from that and at other times the base shell was added last, since different shells do produce varied effects.

I don't particularly try to imitate realistic flowers. Some do resemble the rose or another familiar flower, but free form designs and arrangements accompanied by a satisfying color scheme are more important for the finished effect.

To help enhance the design and complement the seashells, there are additional items used such as small pieces of driftwood and seafan, coral, starfish, stamens, colored mustard seeds and tiny pearls. White cups can be color tinted or order-



Create a "vase" for your arrangement by using a large scallop shell flanked at the base by two smaller ones. Tiny univalves make graceful bud-like flowers to sprout from or be suspended from stems



ed in different colors from a dealer.

I always attempt to first think about a color scheme including background color in relation to the seashells that will adorn it. The background can be either attractive paper (I have used suede paper) or colored fabrics, smooth or textured. A white textured material has proved to be my best background since most anything looks well on it. The background is securely pasted to a smooth stiff cardboard (illustration board is suitable) which has been previously cut to the size of the outer edges of the back of the frame. If you are using glass, be sure that the selection of frame has a deep recession allowing for the depth of shells to miss pushing against the glass. The cardboard is cut to adhere to the back of the frame and is not to be inserted into the frame.

After the fabric or paper has firmly dried, you can begin arranging shells. To find a pleasing design will take a little time and effort, and many times you will discard some shells replacing with others, trying different effects until you are satisfied with an attractive result.

When you are satisfied with an arrangement, begin gluing the subject matter, first starting with the main center structure, which is usually a piece of seafan or driftwood, coral or whatever else may be your fancy. Then proceed outward in every direction with small accents last. Coquina shells, introduced as butterflies, add a note of novelty.

The glue should be colorless. There is special shellcraft glue available from craft dealers or the new thick white craft glues

that dry colorless have proven to be very effective and non-toxic to inhale. In order to prevent too much application of glue, put a small amount on a piece of cardboard and with the aid of a toothpick, pick up tiny amounts as needed and apply to background or shell where necessary. Place the seashells or whatever into position with your fingers or with the help of tweezers.

After the entire arrangement is complete, you will find that the color of certain shells is heightened if they are lacquered. Using your own judgement and with the aid of clear nail polish lacquer, brush this solution on to those shells that need intensifying.

Apply glue carefully to the inner edges of the frame and adhere glass in place. When thoroughly dry, clean glass well. Then apply glue to the back of frame and adhere shell picture firmly. Use gentle, firm pressure and if possible, place under heavy book until well sealed.

One of the advantages of miniature shell work is the small amount of storage space required for equipment. The small multi drawer cabinets serve very nicely to house all the shells and extras. But the greatest satisfaction comes from the accomplishment of creating a beautiful artistic piece. Try it and then sit back and enjoy the compliments.

Mail order houses offering shells are as follows: Florida Supply House, P.O. Box 847, Bradenton, Fla. 33505; Seahorse Sales, Box 17322K1, Palm Beach, Fla. 33401; and Miami Shellcraft Supplies, 514 N.W. 79th St., Miami, Fla. 33150.



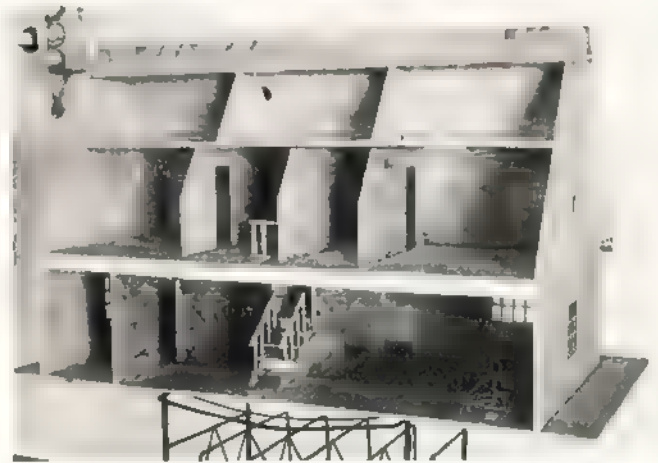


A treasured keepsake  
—a miniature of a  
house that is signifi-  
cant to you.

the  
INS & OUTS of

by Faith B. Rogers

## DOLL HOUSE CONSTRUCTION



**A**n imaginative child plus a handmade dollhouse equals lifelong memories. A collector of miniatures plus a self-designed display house yields endless pleasure and satisfaction. The sum in both cases? A meaningful possession and probable heirloom.

### Tools and Materials Required:

*Items handy to have in brackets*

Saw (band saw for straight cuts; saber, circular or jig saw for curved cuts; a Dremel Moto-Shop will do both and also drill, make dadoes and sand edges). Vise, C-clamps—optional. Hammer. Steel tape. Screwdriver. Steel framing square. Sandpaper, coarse to fine (power belt sander). File. Hand drill (power drill). Plane or other wood shaper. Miter box—optional. Glue: urea resin, resorcinol resin or epoxy. (Recommended for wood-to-wood: Weldwood, Franklin Titebond, for laminating—Consoweld.) Graph and pattern paper. Plywood, lumber, etc. Screws & countersink or brads, finishing nails & nail set. Masking tape. Wood filler. Needed electrical wires, sockets, bulbs, switches, wire cutters, soldering iron, solder, flux, small nose pliers, transformer. Required stain, varnish, paint, wallpaper. Hinges, door knobs, other hardware. Window components.

There are, on the market, satisfactory and attractive dollhouse patterns and kits. We have no intention of downgrading these. Many do give leeway for imagination on the part of their assembler. Some excellent sources are listed in this issue. But to some individuals, a commercially made or designed house could never be the ultimate. To them we dedicate this article, hoping that they, or a craftsman close to them, will make the equation come true.

Have you admired a home or other building, not just for its aesthetic beauty, but because it appealed to you? The Guy Wardells long felt a kinship with the old Dater-Hambright homestead in Ramsey, N.J., admiring it for its lines, setting, its personality. When they heard it would be torn down, they felt personal loss. Years after the demise of the old Tudor, Wardell decided to build daughter Diana a dollhouse and remembered the old news photo in a drawer. After careful study of the photo, he drew a sketch, simplified the roof line, laid it out on graph paper on a 1"-1" scale (meaning 1" on the dollhouse represents 1' on a full size house). From this he estimated required materials and construction began. Admittedly, the house is incomplete, but see the work to date, note how he "captured" the old home already. Later this year we'll run a final shot of it (al-

though, we understand with mini-lovers that a house is never "done").

Our other highlighted dollhouse is the unique 7 room log cabin pictured, hand-crafted by Vincent Rittmeyer of Bronxville, N.Y. It is cherished by Jacquelyn Bradley, age 12. Rittmeyer had assisted in chimney restoration work at Thomas Jefferson's beautiful Virginia estate in 1953. Fire-places in the cabin are replicas of those at Monticello. Particularly remarkable is the fact that when the craftsman constructed this dollhouse, he was by then legally blind. Rittmeyer prides himself on using many "junk" materials, showing innovation and creativity and regrets he can no longer make dollhouses to order.

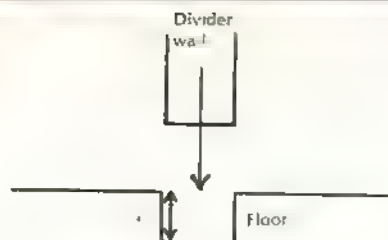
Tiny people proceed through a rugged front door, the handle and latch fashioned of bent screws and sheet tin, to a minute entry hall. They immediately see the carved living room fireplace which is painted white to resemble stone and has a tile hearth. The fireplace in the bedroom above is French Provincial, the chimney is carved and decorated with floor tile squares. The chimney cap duplicates Monticello's two mammoth chimneys.

Some floor is 1" wide rough lath planks which have been stained and varnished, some varies in width from 1/2"-1". Two rooms have parquet floors, introduced to the U.S. by Jefferson. Ceiling beams were

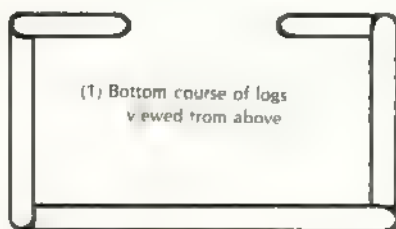
JUNE 1973



# Details of Dollhouse Construction



Dado joint for Room Divider Walls



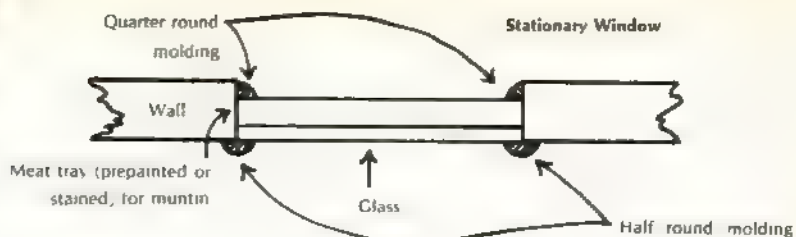
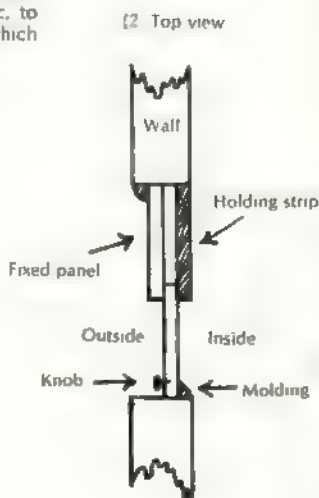
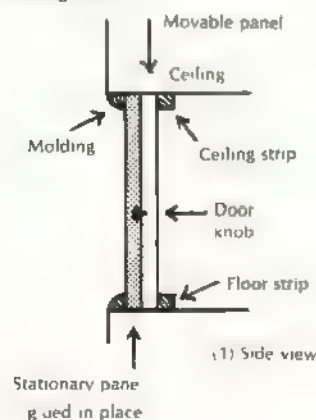
Principle Used For Log Cabin Effect on Rittmeyer-Bradley House

(2) Alternate lengths of log. Layer 1 Full width or length of house. Layer 2 That length minus twice the diameter of the logs.

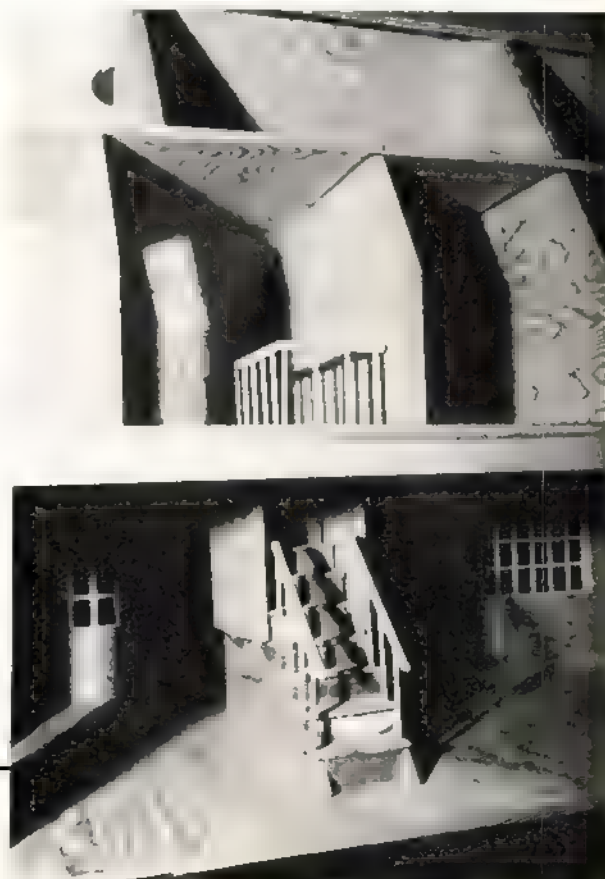
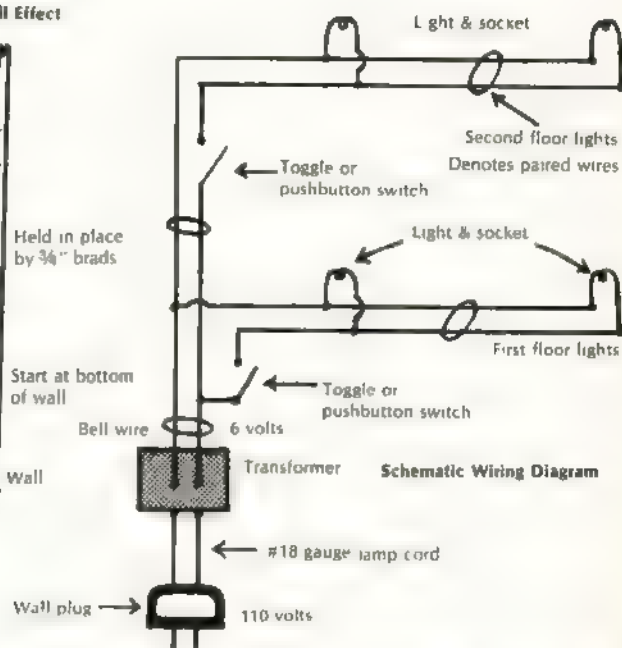
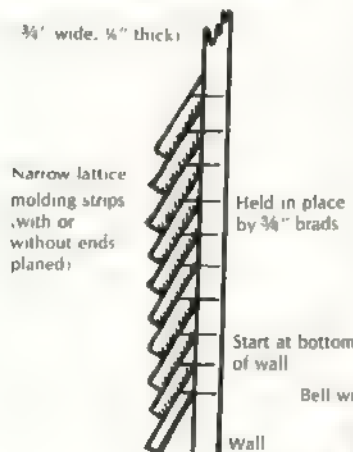


On the opposite page is the Dater-Hambright homestead as it appeared just before demolition courtesy of the Ramsey Journal. Pictured below it is the Wardell replica. Imagine some finishing touches, landscaping, and you'll see a minute reproduction of the old Tudor residence. Visible in the interior shot is the old-fashioned attic, to serve as the play family's junk repository, which will be concealed by a hinged roof flap.

## Sliding Door



## To Obtain A Clapboard Sidewall Effect



As with a conventional home, a dollhouse appears more spacious when the hall and staircase hall are wide. The second floor room dividers were intentionally made less deep than those on the first, to provide for a corridor across the back.





The origin of these window materials won't be known once they're installed. The unfinished meat tray being held for the muntin measures  $5\frac{7}{8}$ "x $8\frac{1}{2}$ "x $\frac{3}{4}$ ". When you cut off raised rim  $\frac{1}{8}$ " all around, it brings the depth down to  $\frac{1}{16}$ ". Choice of molding size depends on wall thickness and whether glass is used

## MATERIALS FOR USE IN DOLLHOUSE CONSTRUCTION

(Information and current prices as of 2/73 typical of metropolitan New York area are supplied by Breen Lumber, Ridgewood, N.J. Prices subject to increase.) For this quantity, boards and planks are sold by linear foot; dowels and molding always by linear foot, plywood, hardboard and particle board by square feet expressed in number of feet each way. Available from your lumber yard:

**Solid stock lumber:** Nominal measurement is supplied, based on rough size when cut. For dressed lumber, deduct  $\frac{1}{4}$ " from 1" stock,  $\frac{3}{8}$ " on stock from 2"-6",  $\frac{1}{2}$ " on stock 8" up. Important to realize when estimating wood required.  $\frac{3}{4}$ " thick clear pine (good for floors, walls), 94¢ linear ft. Comes in widths 1"-12", in even lengths (8', 10', 12', etc.). Softwood is best for work you'll shape or paint. For interesting grain and color, buy hardwoods. **Plywood:** Bendable. Classified according to bond, stresses. A. Veneer type, sold finished or unfinished,  $\frac{1}{4}$ " or  $\frac{1}{2}$ ". 4' x 8' ranges in price from \$5-\$35. Strong, stable. B. Lumber core, better if joints and edges will show. Interior grade 4' x 8' sheet:  $\frac{3}{4}$ "-\$14.50,  $\frac{1}{2}$ "-\$9.75,  $\frac{1}{4}$ "-\$12.50. **Particle board:** Easily worked, even consistency throughout, warp resistant. Can be painted or stained. Predrill holes for nails. 4' x 8' sheets come in  $\frac{1}{4}$ ",  $\frac{3}{8}$ ",  $\frac{1}{2}$ ",  $\frac{5}{8}$ ",  $\frac{3}{4}$ " from \$6.50-\$10.50. **Tempered hardboard:** rigid, strong 4' x 8' panels.  $\frac{1}{4}$ "-\$7.40. **Dowels:** (hardwood). In 8 ft. lengths, from  $\frac{1}{16}$ " to  $\frac{1}{2}$ ", 5¢-15¢ ft. **Half round molding:** From  $\frac{1}{2}$ "-1 $\frac{1}{2}$ ", 3¢-15¢ ft. **Inside corner molding:** 8¢ ft. **Cove molding:**  $\frac{1}{2}$ " x  $\frac{1}{2}$ ", 5¢ ft. **Clear sheet acetate:** for windows, dividers. 2' x 4' piece, .080 thick-\$5, .125 thick, \$7. Cut with laminated plastic cutting tool costing \$2. Typical lumberyard charges for cuts on wood: lengthwise rip, 25¢. Cross cut, 10¢. Plywood cuts, 25¢.

**From your glass dealer:** Glass:  $\frac{1}{16}$ " thick. Store will cut to your window size at about 10¢ total per window. **Plexiglas (R):** \$1.75 square foot.

once playpen bars. The roof is green, identifiable only on study as porch blinds which have been adhered to plywood. Rough-hewn shutters of  $\frac{3}{8}$ " cedar clapboard with vertical grooves and horizontal crosspieces frame the Plexiglas (TM) windows. A sun deck has an asphalt shingle floor. "Logs" nailed to the  $\frac{1}{2}$ " base conceal the end and side grain. Mr. Rittmeyer cut the logs from old shelving, first cut into strips on a rip saw, then placed in a vise to plane. Without having to notch each one, he achieved a log cabin effect by alternating the lengths as sketched. Each section of the house was built up from its base, each log nailed into the preceding one, all 4 sides worked at once. The exterior was stained and varnished. Illumination is provided by a standard light bulb installed under the roof; the second floor ceiling has a textured glass insert.

### Your Procedure Should Be:

1. **Choose the building you'll duplicate:** your present home, the old brownstone where you grew up, the fabulous Japanese contemporary you can't afford, an historic home? Whatever, study it and photos if able, from all angles. If you don't have a side view, imagine and sketch.

2. **Plan:** from this data, lay out the house pattern on graph paper. Draw it taller than you think it should be. When it's constructed, that height won't be evident. Are you on the right track with your dimensions? Compare these typical measurements gleaned from several 1'-1" commercial patterns (style, width, height, depth in inches). Colonial (33, 31, 25). Chalet (29, 27 $\frac{1}{2}$ , 13). Ranch (48, 11, 14). Cape Cod (32, 21, 21). Town House (20 $\frac{1}{2}$ , 39 $\frac{1}{2}$ , 13). Ceiling hts: 8-9". Windows: 4-5" w., 5-6" h. Door: (front 3 $\frac{1}{2}$ " w., 9" h., inside 3" w., 7-8" h.). Fireplace: 4 $\frac{1}{4}$ " h., 5 $\frac{1}{2}$ " w., aperture 2" h., 3" w. Chimney: 3-5" w., extends 3" above roof peak. Staircase: 10" deep, 3" w., each tread  $\frac{7}{8}$ " deep,  $\frac{3}{4}$ " rise, rail 3" h., newel post 3 $\frac{3}{8}$ " h. Wardell Tudor: 41, 26, 20. Rittmeyer-Bradley: 33, 28, 23, deck 6 $\frac{1}{2}$  x 23.

A 2'-1" scale house was 40 $\frac{1}{2}$ , 37, 20 with

fireplace 8" h., 7 $\frac{1}{2}$ " w., aperture 4 x 4". Other measurements proportionately increased.

What scale will you use? The traditional 1-1 (on which we'll concentrate) takes a 5-6" doll. Because 7-12" fashion dolls are popular with young folk, you may decide on a 2-1 scale to accommodate them.

3. **Drawings:** Make working drawings; a list of essential operations in logical sequence.

4. **Prototype:** If you harbor doubts, make a reduced size model of corrugated cardboard, 4" to 1' of the planned dollhouse. Check proportions when you tape it together by viewing its reflection in a mirror for an objective look. Eliminate design problems, change any projected procedures (e.g., you may find it easier and less awkward to cut just one end piece instead of the planned separate pieces for each floor level).

5. **Materials:** List those you'll require. Buy. Assemble tools.

6. **Cutting out:** If attempting a log house, refer to text and sketch. Otherwise, mark pattern on wood, using square to measure off dimensions. Lay out house sections so they're easy to cut, so wood won't split, so you get the most pieces out. (If using narrow stock for a wide section, glue and "pin" 2 planks together along the side grain. To "pin," drill holes in the side grain directly across from each other in adjoining pieces, slightly smaller than the diameter of  $\frac{3}{4}$ "-1" long sections of dowel. Dip ends of dowels in glue; force into holes, thus joining wood.) Cut out base, front(s), back if any, end pieces; label. *Tool Chest*, CC April & May '73, gives tips on sawing). If exterior siding is to be grooved horizontally or vertically to look like planks, do it now. Mark off window and door openings. Cut out. Save door cut for use as door; windows to be cut in half for shutters if desired. If saw balks, drill  $\frac{3}{8}$ " holes first and work from them. Always file and sand edges smooth, sanding with the grain. Start with coarse sandpaper, working your way to fine for finishing. Always set nails, use wood filler. Tape together for last appraisal. Remove tape & adjust.

7. **Windows:** Affix finished windows and doors now.

8. **Assemble:** Glue front to base; drive 2" finishing nails through front into edge of base. Glue & nail side walls to base, making butt joints with front. Drill  $\frac{1}{8}$ " starter holes if desired. If preferred, drill pilot holes, countersink, use screws.

9. **Room divider walls:** Cut out separately, along with arches or doors adding an allowance for the depth of the dado joint. Make this joint as illustrated where divider is to be placed by routing out the slot with a Moto-Tool or router. Or use a saw along markings, removing wood stock with a chisel. Place divider in floor slot; glue after squaring up. Secure with brads through exterior walls.

10. **Interior finishing:** Before embarking on other floors or roof, paint and decorate the floor you've completed. Always pre-sand. **Floors:** Stain, varnish. Or tole paint. Or make parquet squares and adhere to base floor. For a weathered look, use  $\frac{1}{2}$ " wide pine or basswood sanded strips; glue side-by-side, stain &/or antique, varnish, wax. Or cover with carpet samples or vinyl tile scraps. For a linoleum effect, glue





Personality and warmth exude from this cabin made by Rittmeyer primarily of scrap materials. The rustic interior carries through the early American motif with dolls' clothing made of antique fabric.



calico print fabric to floor; varnish when dry. **Walls:** Wallpaper can be bought especially for dollhouses, or find tiny patterns in sample books, use veneer stripping, adhesive-back shelf paper, raised wrapping paper or regular fabric plus wallpaper paste. Do wiring first. Join pieces at corners. Ribbon or braid can be glued on for ceiling and baseboard molding or use decorative tape or wood. Or enamel walls. **Fireplaces:** Glue and nail your fireplace, hearth and any chimney visible on the interior. Chimney need not be solid, but can be pieces of wood glued together. For a brick-look, paint sealed wood with a mixture of yellow ochre and Venetian red, white if desired. Or use mahogany wood veneer over wood base. With white ink and a ruling pen, draw in white mortar lines. Varnish.

One technique we'll recommend throughout: use of simple or decorative molding or flat wood strips  $\frac{1}{8}$ " x  $\frac{1}{2}$ " to give a finished look where sheets abut, where one overhangs another, around doors, windows, for roof overhang, etc. It can be butted or mitered at corners. Familiarize yourself with the various sizes and shapes at the lumber dealer.

**Furnishings:** Should agree in period and scale with style of house. This often takes research. Install built-in bookshelves, bathroom fixtures. Cut decorative mirrors to size, install with double-sided tape. Curtain rods can be made from tiny dowels with a round bead glued at each end. Rod is then placed in U-shaped grooves cut into wood brackets fastened at sides of window.

**11. Wiring:** If children will use the house, it's advisable to step down the household current by means of a bell-ringing or electric train transformer placed on an exterior wall. Ceiling beams add to the home's charm and conceal wires. Installation should be by a person knowledgeable in electricity. Model railroad or Christmas lights can be used, with appropriate fixtures. Double pointed insulated staples should secure wire to beams and walls (not too tightly). Use friction tape and rosin or other noncorrosive flux type of

solder. Be sure to connect wall plug to the 110 volt terminals of the transformer.

**12. Upper floors:** Cut out second and third floors, if any. If chimney shows on interior, make appropriate cut-out on floor pieces. Cut out piece for stair well. If ceilings will be beamed or decorated, do this now on undersides. Beams of ripped lath look antique when stained, or use  $\frac{3}{4}$ " x  $\frac{3}{8}$ " pine and distress, paint, stain before gluing into place. Predrill any holes necessary and hang chandeliers. (Our directions are for a house with 1 pc.-front and 1 pc.-ends. If yours has separate exterior pieces for each floor, assemble and attach them floor-by-floor). Glue and nail second floor in place, making sure it's level, nails driven through outside walls into side and end grain of floor. Install second floor room dividers. Finish. Ditto for third floor.

**13. Exterior:** Paint and finish outside, including shutters, window boxes, railings. For stucco, use wood putty and spatula on sealed wood or sand paint. You can superimpose lattice stripping as sketched for clapboard, or nail half round molding for a log effect. For trim, facade, chimney, sidewalk, patio, use tiny pieces of vinyl or ceramic tile, cork, sandpaper, gravel, fishtank chips. Shutters can be painted on, nailed or hinged to close. Single pieces, strips, craft sticks, headless matchsticks can be glued together or spaced and held in place by glued on cross-pieces. Try a picket fence of popsicle sticks. Don't forget landscaping.

**14. Roof:** Cut out pieces, allowing overhang. Nail in place, make completely removable or hinge back. For a mansard type, check with hardware man for braces, hinges. Roof should contrast in texture and color with sidewalls. Glue on rolled roofing material. Or make a shake roof by ripping and cutting up the thin portions of cedar shingles. Start at roof base; brad first course in place. Next row should overlap nailed edges of lower row. Continue overlapping courses, mitering or finishing at roof peak with a strip of matching shingle or dowel. We've seen an unusual roof painted red, sprinkled with crushed walnut shells (do-it-yourself or buy at boating supply store), repainted in diluted red or brown or stain.

#### More Construction Ideas

Combine solid stock floors, ply walls, hardboard roof. Support roof at entry with

"columns" of closet poles (only 20¢ ft. for  $1\frac{3}{8}$ " diameter) which you can shape if desired, or buy the commercial wood spindles intended as room dividers, selecting threaded components which twist together to total proper height (SpindleFlex—TM). Stairway banister, porch railing, can be matchsticks or  $\frac{1}{4}$ " dowels for uprights,  $\frac{3}{8}$ " dowel for handrail,  $\frac{1}{2}$ " x  $\frac{1}{2}$ " balsa strip for newel post. Staircase can be solid lumber or glued up;  $\frac{1}{8}$ " molding for tread.

**Windows:** Attention should be given to making windows as attractive and professional as possible. They can be small, large, elaborate, stationary or can open. Decorative ones can be of eyeglass lenses, microscope slides, stained glass or painted stained glass. For sliding doors, glass or wood, cut 2 panels, each slightly wider than  $\frac{1}{2}$  the width of the aperture. One will be stationary; the other set next to it but on a track inside to rest behind it when open. See sketches. A  $\frac{1}{8}$ " x  $\frac{1}{4}$ " strip should be glued and nailed into ceiling and floor parallel to door just enough in so the door can slide. Door will open just to knob made from a button or bead. Use same principle (on vertical) for movable double-hung sash. Minute hinges are available for casements, best made of featherlight balsa. Cut and miter 4 strips, glue together. Cement Plexiglas to inside, nail brads in partially as pull handles. Closed windows can hold glass or a substitute. Wardell cut his multipaned window of heavy cardboard, using a razor cutter. We have "discovered" see-through compressed fiber (same as egg cartons) meat trays used by some markets, which are sturdy and paintable, and our suggestion for installation is illustrated. Artificial snow adds charm, shows window's depth, will be repeated on the roof of our house.

Ours? Never thought you'd ask? We're designing a house for Lisa, 8. It's patterned after the pre-Revolutionary Hermitage, connected in history with Washington, Burr and others. Our version will be as the actual home will be restored, in its mid-1800's Early Gothic Revival form.

A parting word. It's a great temptation for a doting relative to gift a pinafored miss with a gorgeous dollhouse, as the electric train is the classic present for her male counterpart. Resist the desire to make this gift until the child reaches 8 or more. He or she will appreciate your thoughtfulness and will know how to care for the new possession.





# MINIATURES



Military miniatures may be obtained representing all periods of history. Above, a carefully detailed Roman Centurion stands ready with his sword

**S**oldiers yes, toys no! Most people think of these as little boys' playthings, but this is far from the truth. They are superbly cast figures, authentically painted and proudly displayed. They are available from all periods of history, from ancient times to the present day. They come in three types: a standing foot figure, a mounted horse figure, and a "cameo," which is a famous personality from history such as Julius Caesar, Napoleon, or General Grant.

Castings are available at the cost of \$2.50 and up for a foot figure and \$4.00 and up for a mounted one. Military paints can be purchased for 50¢ a bottle, and brushes for about 70¢ each.

Military miniatures are sculptured to represent a particular soldier in his proper uniform. These figures are made from lead or a lead alloy. They range in size from 20 mm to 120 mm., or about 1 inch to 6 inches in height. The most popular casting is 54 mm., or about 2-1/4 inches tall. The most highly regarded figures are cast in England by Charles Stadden, usually in one piece. However, there are a number of good American manufacturers who mold their figures in several pieces, leaving the assembly up to the hobbyist. In recent years less expensive plastic figures have made the scene. These have very fine detail, and are in kits comprised of quite a few pieces. The top manufacturer of these plastic kits is Historex, a French firm.

For the beginner it is advisable to select to paint a military miniature that is simple

in uniform rather than the more elaborate types. A good choice would be an American uniform soldier from the Civil War, because much information needed for painting is available at your local libraries.

In assembling a raw figure it is important to have certain basic tools: X-Acto knife, small file, toothpicks, plastic model glue or Duco cement for metal figures, wood bases about 1 inch square, paints, and fine brushes. The brushes must be very small, ranging in size from #000 to #0, which will enable you to paint from the largest to the most minute areas.

A figure that is in pieces and has to be assembled should be put together first and all flash removed before using any glue. In molding a figure, many times extra casting material will be found around seams, arms, legs, etc. This excess, called flash, has to be removed with your X-Acto knife and file. Also, use these tools to outline the belts, straps, and boots. These extra few minutes will pay off when painting, for paint tends to fill these fine areas.

The advantage of an unassembled figure is that before final gluing a number of different positions can be tried, to achieve a certain effect that you may desire.

Proper research regarding uniform colors is the most important step before you lay a brush to your figure. Historical accuracy is more important than artistry. Many American manufacturers supply detailed painting instructions with their figures, so that all the information you need



Wield a tiny paintbrush and make history come to life in miniature.

The Napoleonic Wars are a rich source of material for the fascinating hobby of painting military miniatures, as shown in the dramatic diorama pictured at left, and in the French Hussar shown at right

★ by *Franklin T. Burns* ★

Uniforms from well-known periods of history are shown in the photo immediately below. From left, figures represent, the Middle Ages, the Seven Years' War, the Napoleonic Wars, the American Civil War, and World War I. Miniatures pictured at bottom of page are from the American Revolution and Napoleonic Wars.







Kits for putting together military miniatures help keep down the cost of the hobby. Parts from different kits can be combined with each other or with ready made models to make conversions like the one pictured above, right. The soldier shown was originally a foot soldier. At lower right, three types of miniatures are pictured, metal, plastic, and from a kit.

is right there with your figure. Stadden figures from England have no information included, so you must do painstaking research in military books and color prints.

Many serious and advanced collectors have accumulated large personal libraries for research purposes. These libraries serve the two-fold purpose of supplying proper information for painting while enlightening the hobbyist about the historical background of the figure. A very helpful book for beginners is *The Model Soldier Manual* by Peter Blum, available from the Soldier Shop (see notation at the end of this article). Also of value is *Tradition Magazine*, published in England by Maitland Publisher Ltd., London.

Before starting to paint, you should secure your figure on a wood base, thereby making it easier to handle as you proceed with painting. All metal figures should be primed with a primer paint. If this step is not taken oxidation will occur and you will have rust on your painted figure.

The most popular military paints used by collectors are I/R paints, oil base paints that dry to a flat matte finish, giving a very realistic cloth appearance. It is necessary to clean brushes thoroughly with thinner between applications of paints.

Now we are ready to sit down and paint. Holding your figure by the base, start painting on the face, using several light coats of flesh color. Whiten the eye sockets and then using your size #000 brush put a dot in the middle of the white eye socket. We will return to the face when we discuss shading.

Following the colors indicated in your reference material, paint your basic uniform colors. For example, a Union Civil War soldier would have a dark blue tunic, dark blue field cap with black visor, light blue pants, and black boots. Wait till the above is dry, about three to five minutes. Then paint the accessories, such as belt, weapons, and field equipment.

Now we will bring the miniature to life with shading and highlighting. Shading is the art of lightening and darkening certain areas to make the figure more realistic. The two elements for shading are black and white paints. On a small palette or



plain white paper, mix a few drops of your base color and a drop or two of your shading element. Mix your black element with your color for dark areas such as under the arms, and into folds and creases. Use your white element with your color for highlighting areas above the folds and creases.

Our next step will be shading the face, which is one of the most important steps, since it removes the mannequin look and gives your soldier a personality. The figure has a flesh color on it already. Using a #000 brush and red-brown paint you would apply thin lines under each eye socket, along both sides of the nose, under lip line, across each cheekbone and underside of the chin. These lines must then be blended, but not too much or you will lose the effect you are trying to achieve. The same principle applies to the hands. Each finger should be outlined and then blended.

Paint leather boots and strapping with Testor's high gloss paints. For metallic surfaces such as swords and helmets use Testor's metal paints in gold silver, and copper. These colors may be shaded with black to give a worn effect.

The foregoing are only the most basic instructions for the beginner. Once you have mastered the painting technique, you can begin to explore some of the other aspects of this fascinating hobby, such as conversion—taking a basic figure and adding to it or making alterations. You can reposition arms and head at different angles to give more action. Add extra equipment which may be devised from unrelated materials. By adding a build-up of glue to a toothpick a weapon could be fashioned.

Artist oil paint can be applied to hat plumes and fur trim. This can be layered and dries hard in a few days. Stadden figures lend themselves especially well to conversion, since they bend easily with pliers or even with fingers.

Now to add a moment of history to your collections. Dioramas can be made by grouping two or more figures together in a scene, depicting an important battle or historical moment. Large dioramas can be seen at Gettysburg, Pennsylvania and at West Point Army Academy in West Point, New York. These can serve as an inspiration, and reveal the extent to which this intriguing hobby can be carried.

The author has been an avid painter of military miniatures for ten years and a collector for twenty. He enjoys exchanging information and ideas with fellow hobbyists, and is a member and officer of the North Jersey Military Miniature Associates, one of several such organizations to be found throughout the country. Information regarding these organizations or the hobby in general may be obtained by writing to Frank Burns at 10 Ontario St., Dumont, N.J. 07628.

Supplies for the hobby of collecting and/or painting military miniatures may be obtained from The Soldier Shop, 1018 Madison Ave., New York, N.Y. 10021. 162-page catalog, \$2.00; catalog plus subscription to their quarterly magazine, \$4.00. Materials may also be ordered from Valley Plaza Hobbies, 12160 Hamlin St., No. Hollywood, Calif. 91606 and The Squadron Shop, 679 W. North Ave., Elmhurst, Ill. 60126.

# HOOKING

*from large*

Hook a charming addition to your dollhouse decor.

*to small*



Mrs. Robert Ottman, above, has transferred her long experience making full-size hook rugs to very special scale size rugs in demand for doll houses. Floral patterns, below left, the log cabin and scallop designs, below right, can be ordered by number shown.



1



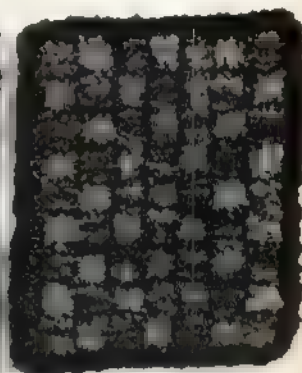
2



3



4



5

I remember Mama through a veil of steam. There was always something boiling on the stove—clothes or clams or jams or dye-stuffs. Mama's waist-length blonde hair was austere fastened into a bun at the nape of her neck. Occasionally, she'd excuse a damp hand from its dipping or spooning to push a taffy-colored hairpin, the size of a small crochet hook, back in place. Inevitably, a playful curl would trickle down her forehead, a clue to the girl beneath the mother.

Except for boiling diapers, I loved the mysteries of those pots and pans and pails. The confection color of strawberry jam was as delicious as its smell. And the delicate variations in shade that came from her dyepot, shades eventually transformed into pictures on burlap, became lessons in

*by Ann Chapman*

decorating, a fact it took me years to appreciate.

The pictures on burlap were hooked rugs, a craft Mother learned at a New York State Home Bureau (extension of Cornell University) unit. I wonder now, looking back, if residents of the Empire State realize how unusual and how worthwhile is this service which has, for as many years as I can remember, brought instructions in a wealth of crafts—and other aspects of home management—into the "back yard" of so many.

Mother's unit was at the local YMCA in Rochester, N.Y. She'd come home excited and start foraging through an attic redolent of mothballs. There were always plen-

ty of clothes there no one would ever wear again, because in those lean years we never threw anything away. Her new project justified her cutting up those worn woolen garments, stripping them of color and then, piece by piece, redyeing the cloth in gradations of the new colors she'd planned for her hooked rug. The upholstered furniture had antimacassars to hide worn spots, but our floors had something special—flower gardens that seemed more beautiful than the real thing because they brightened an otherwise depression-dulled world.

That was the start of something that has just started again. Because Mother is 80 now. She's confined to a wheelchair with arthritis and its complications. There have been surgery and a nursing home



and courage and determination, and today she lives in her own small apartment built onto my brother's home.

I'd told her some time ago that many people write *Creative Crafts* asking for a source of miniature rugs for their doll houses, and that I'd been told there are limited sources of supply for delicately done rugs. Typically, she tucked that bit of information away, then brought it out when she needed it—well over a year later when it could help her with her recovery. Why couldn't she make tiny hooked rugs and sell them, she asked? It would be therapy for her fingers; it might give her a bit of financial independence; but most of all, it would give her that vital "something to do" that chases away lonely hours.

She lives now in Texas, where it's warm, while I shiver in New Jersey; but her wonderful idea gave me the opportunity to visit her last summer (in August, Texas isn't warm; it's HOT!) and, as a result, offer her idea to other CC readers.

"Though people think of hooking as American, a response to necessity," she told me, "the art actually goes back to 4th or 5th century Egypt. It spread from there to Spain, to France and Canada. The Pilgrims and Puritans probably brought their knowledge of hooking with them from Holland, because the Scandinavians, Scots and Dutch also practiced hooking."

It was a way for people to have soft and pretty coverings for their floors, using, as Mother had, worn clothing. Even the backing was economical; grain and feed sacks were originally used, which led to today's popular use of burlap.

Miniature rugs, however, require different materials. The tiny, to-scale rugs (a foot to an inch) need miniature materials, because a finer texture is as important as a finer design. From experimenting, Mother found that two ply of precious Persian wool are just the right replacement for the woolen strips used in regular rugs. Because Persian comes in three ply, it is necessary to remove one ply from the strand, which can later be used with another single ply. And Persian wool, noted for its wearing quality, is available in rainbow gradations of color.

Burlap is too coarse a backing, but there is a versatile punch hook backing available from Columbia Minerva, carried in many needlework shops, that has a weave fine enough to hold this delicate wool which is also flexible enough to accommodate a wide variation of hooking materials.

The technique of hooking miniature rugs is the same as that for regular hooking:

Hold backing taut in a frame tall enough to enable one hand (usually the left) to hold the wool beneath the backing, while the other works above. The right-handed person holds the tool so the hook points toward the yarn held in the left hand. The action is like a sewing machine. The hook goes down through the mesh of the backing and pulls the wool up through the same hole in a loop. This is repeated in the next mesh and the next so there is a line of continuous loops.

The yarn underneath is 8 to 12 inches long to start. The first loop, like the last, is pulled through till just the end stands upright. This is later clipped to the height of the loops, which need be only about  $\frac{1}{8}$ "

high for miniature rugs.

The yarn is held between thumb and index finger of the left hand. As the hook goes down to meet the yarn, the hook's smooth side slides between these two fingers, hook side touching the thumb, beneath the yarn. The index finger of the left hand helps the first loop over the hook; after the first loop is made, there is enough tension on the yarn that the hook need only be run to position between thumb and forefinger to pick up succeeding loops. The hook is drawn back through the surface of the backing, tilted slightly backward toward the previously formed work. This prevents loops already made from being pulled shorter than desired or from being pulled out altogether.

The frame pictured was hand-made from inexpensive wood and dowels. Because it is tiered, there is plenty of working room. The mechanism for holding the material in place is the same as an embroidery hoop. However, thumb tacks can also be used to stretch the backing onto boards nailed into a four-sided shape. Or invest in a commercial frame which can be bought for as little as \$1.50 or as much as \$25.

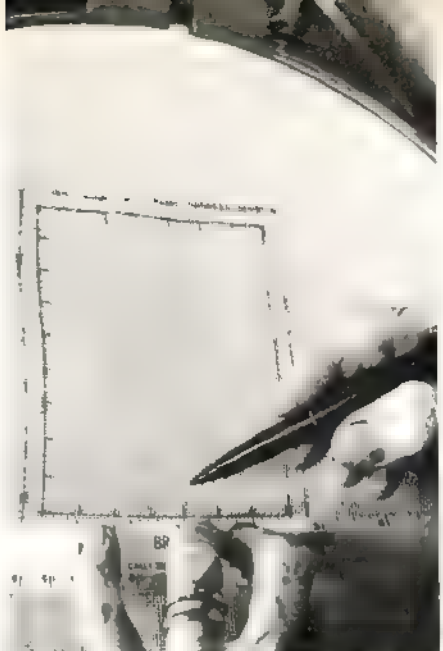
The design can be sketched on backing with soft pencil or water-proof felt-tip pens, or transfer paper can be used. Geometric designs such as the one shown in the instructional photographs can be measured by ruler and marked. Note that in the geometric, outlines are hooked in first. In an over-all pattern, designs, such as florals, are hooked first, then the background filled in. This is because background is usually filled in with a random, rather than straight line effect, starting with an outline of the pattern. Before you have progressed too far, however, hook in a bit of background to check total color scheme and determine effect.

Whether or not every mesh is used depends on the thickness of the rug. The effect should be full and comfortable, covered but not pushed together.

The log cabin rug pictured is particularly popular for miniatures because pattern is well delineated, even in its small size. This is a good pattern to try—and can serve as a practice piece for making a larger rug. This one is  $4\frac{1}{4}$ "x $5\frac{1}{4}$ " including the  $\frac{1}{4}$ " black border. Precise finished measurements are sometimes slightly smaller than originally sketched on the backing, usually no more than  $\frac{1}{4}$ " each length and width. If the pattern does draw up the material, a larger border can be added if precise measurement is important.

The squares in this design are also outlined in black; each block is filled with color stripes; color and direction alternate. Colors chosen for this particular rug were crimson with three shades of blue and two shades of grey; gold with yellow and tan.

When hooking is complete, machine stitch two rows around circumference of rug  $\frac{1}{8}$ " to  $\frac{1}{4}$ " beyond rug edge. Cut mesh an inch wider than rug on all sides. Lay dressmaker's seam binding tape on top of and at edge of rug (on right side); whip on with hand stitch following around all four edges in a continuous piece. Turn binding under, like a facing, trim mesh backing so that it is narrower than binding, and whip binding to backing. Brush lint from surface of rug. Press back of rug lightly with face of rug down on a pad of towelling. If desired, press



Rug designs are sketched on backing before hooking begins. Geometric designs are measured by ruler and marked, as shown above.

lightly also on surface, being careful not to flatten it.

Because one rug takes so little backing, many tiny rugs can be made from a yard of backing material. What would be scrap on a large rug can make several little rugs; the problem is stretching these scraps onto the frame. To utilize scraps too small to fit within the frame, sew some supplementary material—any scrap material—to one or more sides. Just be sure to center the mesh backing well enough within the frame to make it easily workable.

Ideas for miniature rug patterns can be obtained from books of hooking patterns available in most libraries. Reduction of pattern, as noted above, is 12-1, which can be sketched on graph paper. The more intricate the pattern, the more suggestion of detail will have to suffice. Many beautiful rug heirlooms have been one of a kind, for hookers are traditionally a creative lot, often depicting scenes of home and family. Therefore, the pattern of a miniature rug is as "authentic" if it is original as if it were copied.

The rugs shown here,  $3\frac{1}{4}$ " to  $4\frac{1}{4}$ " wide by  $4\frac{1}{4}$ " to  $5\frac{1}{4}$ " long, are available for sale for \$10 each plus postage. Write Mrs. Robert Ottman, 413 Smith Street, Denton, Texas 76201. Mrs. Ottman (that's my mother) will be glad to make rugs in the size and colors you want and will be glad to follow a sketch of a particular pattern you may want duplicated. Or order any of the rugs pictured by number shown.

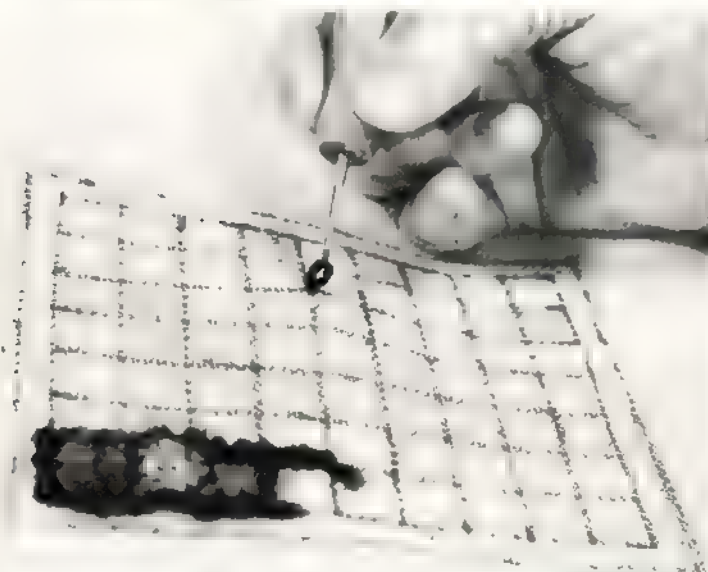
Frames, rug hooks and 3-ply Persian yarn (in 240 colors) can be mail-ordered from Merribee Needlecraft Company, 2904 W. Lancaster, P.O. Box 9860, Ft. Worth, Tex. 76107 or from a Merribee store near you. Write for the free Merribee catalog; a Persian color card is available for 15¢. Complete hooking supplies are available from Joan Moshimer, North St., Kennebunkport, Me. 04046. A manual-catalog covering all aspects of hooking may be ordered for \$2.00.



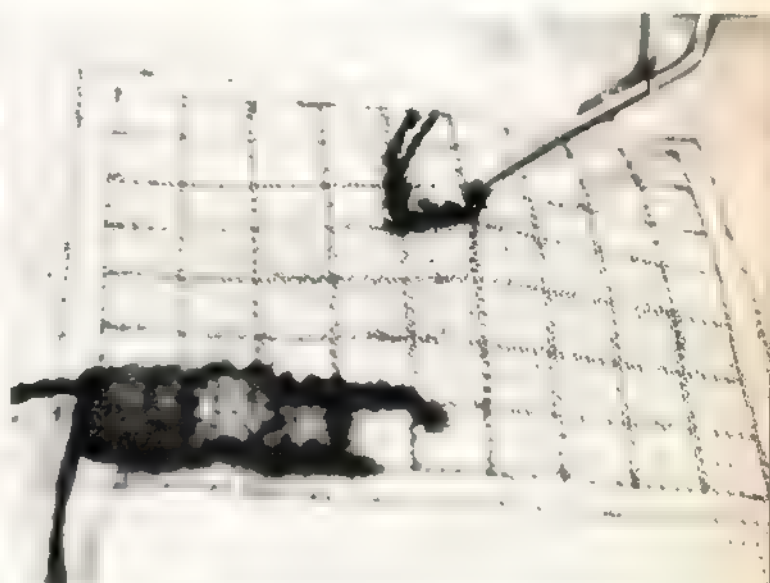
Get the hang of hooking before you begin. Yarn is held between thumb and index finger of left hand as shown above; hook slides beneath the yarn and pulls up a loop.



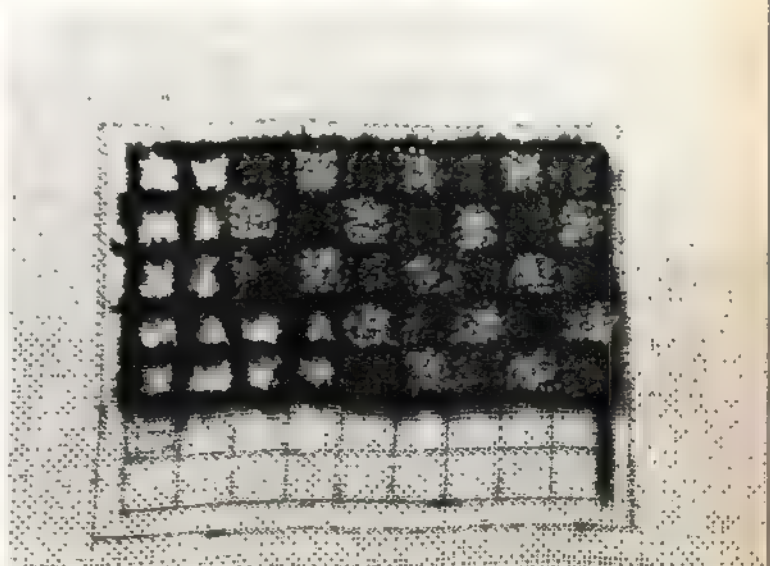
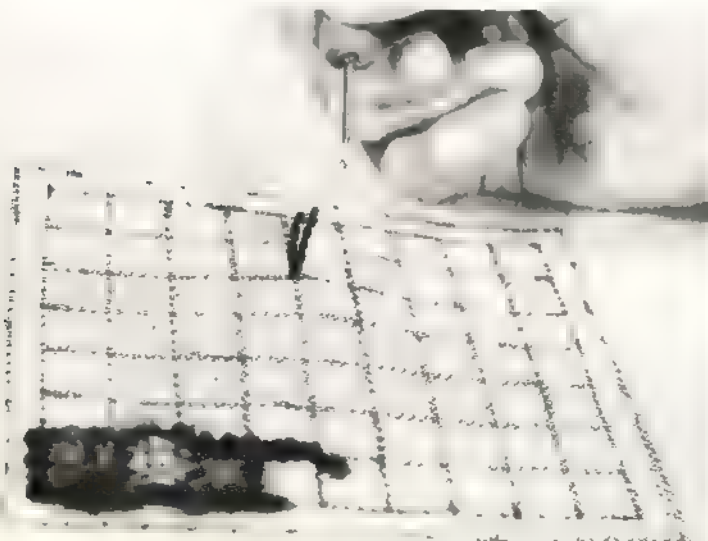
First loop is pulled through so end of yarn shows above design. Tool is held hook up to catch yarn held below the work.



Now begin work in the same way on the backing. Loop is pulled up through, as shown above and below.



Geometric design outlines are hooked in first as shown above. Final loop on a length of yarn is pulled through, like the first, and trimmed. For diversion, outline part of design, then fill in pattern, below.







## THE THORNE ROOMS IN MINIATURE



The American rooms represent different periods and geographic locations. The one pictured here is a miniature of a parlor at 28 East 20th St., New York City, 1850-1875. Photo courtesy of the Art Institute of Chicago.

Almost everyone at one time or another has visited an art museum. If it was one of the larger museums in the country, you probably saw a "period room," a complete reconstruction of a European or American room from one historical period. The very largest museums have several period rooms which enable the visitor to step into a previous era and see the fine details of the interiors of wealthy homes.

History can also be experienced by visiting a restoration or reconstruction of a particular period. The most noteworthy example of a restoration in this country is probably Williamsburg, Virginia, where many aspects of Colonial life have been revived.

Whether one's interest lies in crafts, or in history, or in a combination of both, period rooms and restorations are immensely interesting and instructive. Through them one can become aware of the role played by handicrafts in earlier times, and it is impressive to consider the craftsmanship entailed in reconstructing or restoring historical buildings, furniture and accessories. Anyone who enjoys this sort of exhibit, and



A late sixteenth century French bedroom shows the influence of Italian forms and ornament which came to France with the Renaissance. Photo courtesy of the Art Institute of Chicago.



This charming interior is from an eighteenth century English cottage. A combination of kitchen and living room, this model is a compilation of many such cottages which may still be found in the Cotswold district and is similar to the Anne Hathaway Cottage near Stratford-on-Avon. Photo courtesy of the Art Institute of Chicago.

especially anyone who is fascinated by miniatures, should at some time in his life see the unique Thorne Rooms at the Art Institute of Chicago.

In the early twenties, when a number of museums endeavored to install period rooms, Mrs. James Ward Thorne clearly saw that no museum could ever hope to provide an unbroken line of genuine examples of period rooms. She conceived the idea of creating two series of miniature rooms, one showing American and another illustrating European interiors in a line closely following the development of style throughout five centuries.

Mrs. Thorne brought exceptional knowledge and training to her self-imposed task. Not only did she have vast antiquarian knowledge, but she had a fine sense for the logical arrangement of the settings. Her influence is clearly visible in each room, every one of which was planned by her. Expert craftsmen were brought together and trained specifically for this project, with their work carefully supervised by Mrs. Thorne. The textile work, including curtains, some rugs, and upholstery, was executed by Mrs. Thorne herself.

Occupying a special section of the Art Institute, the rooms are built in along walls, presented chronologically in two divisions, American and European. Constructed in a 1"=1' scale, they appear to be theatre scenes, and so captivating to the imagination are they that one almost expects a miniature George Washington to appear in a doorway.

Many of the interiors were copies from those still existing in historical shrines or museums, such as the dining room in the Harrison Gray Otis House (1795) in Boston. Other rooms combine features from Mrs. Thorne's countless sources, the result of her many years of travel and study.

The American rooms begin with an early Massachusetts house, (1675-1700), complete with the simply constructed furniture of the Pilgrim fathers. The rooms then move through time, enabling the viewer to see the influence of changing styles and growing affluence. The rooms range over space as well as time, the American rooms representing New England, the South, and, in the later rooms, the West. The final room in the American exhibit is a contemporary penthouse apartment in San Francisco.

The European rooms, which also include a Chinese and Japanese interior, begin with an English Great Hall of the late Tudor period (1550-1600), and carry through European history to contemporary English and French rooms. French and English interiors are concentrated upon, with an early nineteenth century German "Biedermeier" included.

For the miniature enthusiast, a visit to the Thorne Rooms is an incomparable experience, for here are fine detail and authenticity carried to their ultimate limits. Every pattern of every tiny tapestry, every minuscule turned chair leg, every exquisitely carved molding, has been thoroughly researched and meticulously crafted.

The rooms were originally conceived as a teaching tool, to illustrate five centuries of Western design and lifestyle. They have far exceeded this in that they represent a standard of miniature craftsmanship which serve as a continuing inspiration to craftsmen.

CREATIVE CRAFTS



Part of the American section, this bedroom is a model of one in Oak Hill, Peabody, Massachusetts, about 1800. The original room was designed by Samuel McIntire, well known architect and craftsman of that day. Photo courtesy of the Art Institute of Chicago



A French salon of the period of Louis XIV. The decorative and architectural forms of the high Renaissance and baroque styles of Italy were absorbed and transformed into a truly national French style which dominated the rest of Europe. Photo courtesy of the Art Institute of Chicago

The European exhibit begins with this Great Hall from the Late Tudor period. The hall was the common living room of the medieval house, serving also as the sleeping quarters of the majority of the male household. Photo courtesy of the Art Institute of Chicago





# CRAFTS WE'VE TESTED



## Card Models

*John Hathaway Imported Hobbies*  
410 W. 6th St./Box 1287  
San Pedro, California 90731

A tour of Europe for pennies, the best bargain in travel today, that's what you get in miniature when you take up the hobby of card model making—a hobby so old that models made from papyrus have been found in the tombs of ancient Egypt!

In Europe using card to make scale model buildings is a traditional craft, popular especially in Germany, France and England where the model kits are sold in toy and gift shops. Card model making started in Europe during the middle and late 1800's when it became a popular pastime. It has lived on ever since suffering slumps and revivals of popularity.

Today the Europeans make a great variety of different scale models of buildings, ships, planes and miscellaneous items some easily built and others of such intricate construction that the results are museum quality models.

One company in the U.S. that imports and sells these card models kits via mail order is John Hathaway Imported Hobbies of San Pedro, California. Mr. Hathaway

offers an extensive catalog of models featuring what he considers the best in European designs. He is a card model enthusiast himself and tests out each model before he adds it to his line. Therefore he is quite knowledgeable about card models in general and the ones he sells specifically. His comments in the catalog on the various models are sometimes whimsical other times wry and certainly always honest.

Mr. Hathaway imports many models from Germany including a very large assortment of castles, and enough buildings of various sorts to construct a respectable size German village.

His newest model from Germany, the "King's Castle", is according to Mr. Hathaway, "the best, if not the only, well designed model of an authentic medieval fortress. It follows the three stage defense rule of construction and while not an actual castle, illustrates the period." Some of the models then are copies to scale of actual buildings while others are typical in design and detail.

From England, Mr. Hathaway imports many buildings, enough for an English country town, including among many others, an impressive railroad terminal and an appealing inn and public house.

He has just started importing models from Holland and among these is a fascinating canal crossing that is quite effective and attractive.

He has some models, mostly castles, from France which he admits are more difficult than the ones from Germany. He also has a model of the Parthenon in Greece a military camp of ancient Rome, "Canyon City" which is a Wild West Town, and the Globe Theater of Elizabethan England.

In addition to these many architectural models, Mr. Hathaway also imports numerous ships, planes and miscellaneous items. In the aircraft line, for instance, he has models covering the entire period of flight development from the early lighter-than-air craft through to the present day jets. In his listing he indicates which the beginner could do and which should be attempted only by the expert.

As a hobby, making card models has quite a number of advantages. It is one of those marvelous pastimes you can spend just a little or lots of time with. You can pick it up and put it down whenever you want.

Making card models is inexpensive since you get quite a bit of building time for your money. The models vary greatly in

price from 55¢ postpaid for a set of 7 small German homes to \$5.75 for a model of Ulmer Munster, the tallest cathedral in Europe

For children working on the models is an excellent rainy day project. For them it is a good pastime and an ideal way to develop manual skills and to develop their interests in ships, planes, geography, etc.

Making card models requires no special equipment. All you need to get started are scissors, a ruler and white glue. Other tools, like an X Acto type knife and a blunt edge or round end tool are also quite helpful.

As far as safety and neatness are concerned there are advantages to card models over other types of model making. Card models involve no paint or solvent glue to get spilled and dissolve the finish or permanently mark the furniture. Also there is no odor or any tools involved that tend to cause injury.

But trying to get modelers who are involved with constructing other types of models to see the advantages of card models and give them a try is a real challenge according to Mr. Hathaway. He says, "modelers are somewhat hesitant to believe that constructions of paper are likely to amount to much." However, once they give card models a try they are usually pleasantly surprised and addicted to a new hobby, one that requires more concentration and workmanship than putting together the prefabricated parts for other types of models.

Card model making is easy to learn since the procedures involved in making the models are really quite simple: score, cut, fold, glue. All the lines to be folded are indicated on the sections of the models by dashed lines. Using a ruler as a guide for all the straight lines, the first step is to score, that is to run along the dashed lines with a blunt edge or round edge tool (if desperate you can use one of the points of your scissors or even a kitchen knife as I did, finding both of these seem to score acceptably even if they were a bit more awkward than the correct tools).

The scoring takes a bit of time when you are really itching to be cutting and gluing but doing this first is a good idea. It will make the folding procedure much easier and of course much more accurate. Once it is completed you can carefully cut out each piece. Accurate and careful cutting is important so that the model fits together easily and looks attractive. Once cut each piece is then folded as directed on each of its scored lines.

Each of the models fits together a little differently and part of the fun of the project is the success you feel as each part of the puzzle is solved and the card section slips into place.

The models come with several different helps for construction and some of course are much easier than others to complete. On many of the models, the parts are numbered and you add one part to the next in numerical order. I found that this numbering was quite helpful when I was working on my first project, the Bavarian Family Room. I found it helpful too that the numbers were printed (in spots that would later be hidden) on each piece so that after the piece was cut out the number was still somewhere on it, if I needed to check

CREATIVE CRAFTS



The Bavarian family room is one of the models assembled by the reviewer. In the left hand corner of the room is a blue and white tile stove, used for rooms in which there is no central heating

On many of the models there are line drawings showing how each numbered section is to be fitted together. Also there are detailed color photos of the completed model which also helped me considerably.

In addition there are instructions on each model but these are in the language of the country in which it was printed. Mr. Hathaway provides a supplemental sheet which has very helpful general instructions and translations of the line codes, "bend up", "bend down", etc. He says that the foreign instructions have "never proven a problem except in initial purchases. I can honestly say that almost every question received from a customer has been on some detail that was covered in the general instructions."

When working on the Bavarian Family Room, I found that I had a question for instance about the chair, the first item I tried to put together. I studied the line drawings showing how it was supposed to fit together and then looked at the clear color picture of it. I took a guess on how it was probably meant to be done. Then I cheated—I translated the pertinent part of the German directions. I found that I had guessed right.

As I proceeded I found the line drawings and the sharp color pictures both constantly helpful in fitting the sections together and I did not need to bother with translating the instructions. The only part of working on the model I did not like was holding the pieces together and waiting while the glue dried a little and took hold, so I found that paper clips sometimes could be used for holding the pieces while they dried.

When the little room was completed I was quite pleased with it. I was amazed that the charming pieces of furniture colorfully decorated in the German peasant style were fairly sturdy, not really as delicate as I had thought they would be. I could let my 3½ year old son rock the hobby horse and the cradle, open and close the little drawers in the bureau and move around the table and chairs without cringing as I watched. The little room could certainly be used by a child for quiet play although of course it would not survive rough handling.

The little pieces of furniture are quite German and really interesting. Mystified by the large white and blue piece which belongs in one of the corners of the room.



One of the line of card models imported by John Hathaway is Le Hameau, Marie-Antoinette's "Playfarm" at Versailles



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I looked it up in the German directions. I found that it was called a Dutch tile stove, evidently used to heat the room which was meant to be part of a house not centrally heated.

The Bavarian Family Room (\$4.55) which I made is only one of hundreds of models Mr. Hathaway sells which are so diverse in type that they appeal to a wide audience including both children and adults.

For 8 to 11 year olds, Mr. Hathaway has sets of simple German houses (\$3.55 for a set of 7), fairy tale stages (\$.85 each) and a whole bathroom flotilla. For \$.55 postpaid your son or daughter can make 6 harbor and pleasure craft and after spraying them with a sealer he can sail them when he takes his next bath. Or the boats might be just the project for your ambitious cub-pack with naval interests. Working together the boys could raise their own navy in a single afternoon.

While children can enjoy card model building, it is not a hobby reserved just for them. Many adults find making the models a relaxing recreation and pursue the hobby as part of another interest.

The models do turn out very nicely. The quality of the printing is excellent and the art work is quite detailed. The finished models can be used for day dreaming or for decoration. Model railroaders can use them in their layout. Children can use them for school projects or merely play with them. Teachers can use them for classroom display to make foreign countries more real to their students.

Making the models seems like quite a worthwhile hobby. I know I felt a real sense of accomplishment, for instance, when my first little chair sat there all finished somehow looking so genuine. I itched to continue constructing.

Really, once you see those colorful sections of the model so nicely printed with so many interesting details you want to start scoring and cutting and fitting them together. I know as I am writing this I would really rather be working on my doll house or the German Village. In fact that is what I think I will do right now...

*Reviewed by Loretta Holz*

**Little Bears House Kit**  
Mfg. by Vermont Toy Crafts  
Box 625  
Morse Hill Road  
S. Dorset, Vt. 05263

**\$6.50**

There isn't much room for Goldilocks in this cozy one-room bears' house, but the advantage of this tiny room (11½"x8"x7") is that it can be toted around from one playmate's house to another.

Your bears' house builder delightfully entered her second childhood putting this one together. Bob and Hilda Gilbert have perfected a series of doll houses made of high quality wood, precision cut and designed in a way that makes assembling a joy.

This kit contains the pre-cut wood frame; patterns and graphite paper for the windows, door, fireplace, etc.; nails, handle and hinges. You supply the paint in the colors that suit you. We primed the wood and painted it a satin white and the decorations were painted with acrylic paints because of their fast drying time. It is important to wallpaper and paint first before assembling. The floor we stained with cherry Min-Wax (T), then drew black lines with a felt tip pen to simulate Vermont wide planks. For a sturdy finish for the floor (bears have unretractable claws), we sprayed it with a clear plastic. Of course, it could be varnished or waxed too. Flowers can be painted in the window boxes if you like—just use your imagination for added decorative touches on the inside and outside.

Write Vermont Craft Toys for their brochure which illustrates the charming four, five and six room wooden doll houses which every child will cherish. They are so sturdily constructed, we can envision them being passed down from one generation to another. Vermont Toy Crafts also feature a barn with animals, a medieval fortress, a rocking horse, a wooden train set and children's furniture. Once you've seen these wooden houses and realize what fun they are to put together and decorate, you'll never buy one of those metal ones (which, by the way, we've also assembled, cut fingers and all). We think this one is easier, and much more realistic

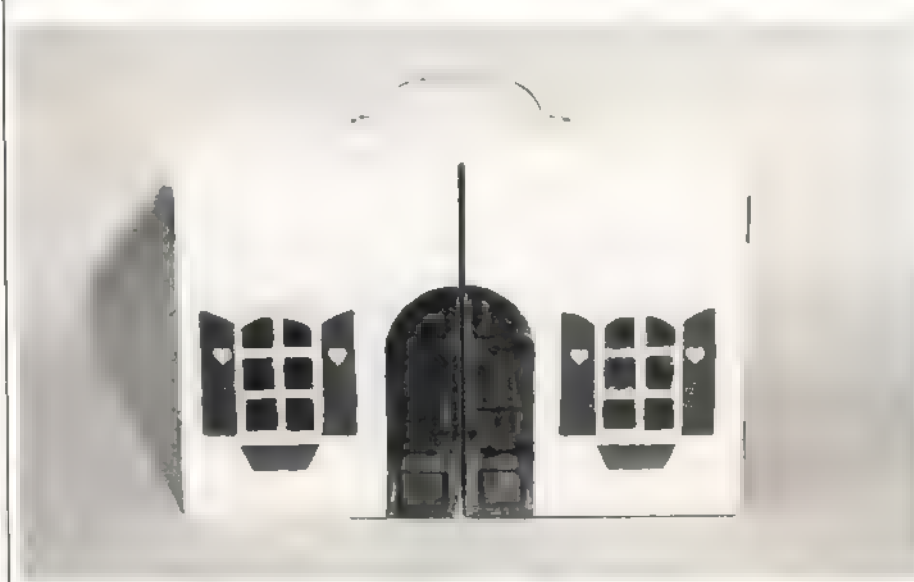
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# Craft Events

For publication in our Craft Events column, notices of special exhibits, conferences, fairs and classes should be sent to Creative Crafts, 31 Arch St., Ramsey, N.J. 07446 four to six months in advance. Inasmuch as we do have a long lead time, readers should be advised there is the possibility of changes in schedule or cancellations.

**APRIL 15-JUNE 24 NEW YORK CITY, N.Y.** Spring Opening of the New York Flea Market at 25th St. & 6th Ave. Open Sundays. weather permitting from 12 noon to 7 p.m. Adm \$1 and 75¢ for senior citizens. The market occupies a block-long lot with every inch stuffed with antiques, junkie, needlework, macrame, candles, scrimshaw, etc

**APRIL 26-MAY 6—OAK RIDGE, TENN** Exhibit '73—High School Crafts

**APRIL 29-MAY 26—AVON, CT** Society of Connecticut Craftsmen Annual Show at Avon Gallery

**MAY 4-6—NASHVILLE, TENN.** Tennessee Craft Fair

**MAY 4, 5, 6—WOOSTER, OHIO** Spring Festival of Arts & Crafts at the Ohio Agricultural Research & Development Ctr sponsored by Wooster Women's League 12-6 p.m. each day

**MAY 5-6—JEFFERSON, GA.** Old Richland Craftsmen Fair

**MAY 5-6—CLINTON, Iowa** Art in the Park at Four-Square Pl. on Lyons at Main Ave. & Roosevelt St. 10 a.m.-5 p.m. Open to amateurs and professionals in all media. Write for information Hortense B. Ake, 703 Elmhurst Ct. Clinton, 52732. Entry fees & forms must be in by 4/21

**MAY 13-JUNE 15—RICHMOND, VA** Richmond Craftsmen's Guild Biennial '73 at the Anderson Gallery, Virginia Commonwealth Univ

**MAY 17-20—BEREA, KY.** Kentucky Guild of Artists & Craftsmen's Fair at Indian Fort Theatre

**MAY 18-20—POULSBORO, WA** Vikingfest, Arts and Crafts Show

**MAY 19—E. WINDSOR HILL, CT.** 8th Annual Antique & Crafts Show sponsored by the S. Windsor Historical Society at Sperry Barn 10 a.m.-5 p.m.

**MAY 20 thru JULY 1—BINGHAMTON, N.Y.** "The Guild Collection of Western Art"—a view of the American past in paintings of Western personalities and their actions at Roberson Ctr 30 Front St

**MAY 23-28—BALTIMORE, MD.** Jewish Community Ctr. of Baltimore is sponsoring a Craft Fair "Festival of Man" at the Center's Midvale Camps, 18 miles north of Baltimore on the Hanover Pike. Open to all professional craftsmen and all work must be original. For information write Mrs. Freda Friedman Cultural Arts Dept., J.C.C. of Baltimore, 5700 Park Heights Ave., 21215

**MAY 26-28—QUEEN WILHELMINA STATE PK., AZ** Arts & Crafts Fair sponsored by the Mesa Branch of the Quachita Arts & Crafts Assoc. on top of Rich Mountain in and around the Queen Wilhelmina Inn

**MAY 27 thru JULY—BINGHAMTON, N.Y.** "Animals in Marble Exhibit"—blocks of lifeless stone have become charming animals under the sculptor's hands at Bartoo Galleries, Roberson Ctr

**MAY 31-JUNE 2—DENVER, COLO.** 20th Aniv. Midwest Weavers Conference. Temple Buell College

**JUNE 2-3—WEST FORK, ARK.** 3rd Annual Ozarks Native Arts & Crafts Fair in the elementary school. Contact Mrs. Jean Chase, Rte. #1, Box 134, Winslow, Ark. 72959 for information

**JUNE 2-3 FARMINGTON, CONN** Second Annual Crafts Expo-retail and wholesale fair at the Farmington Polo Grounds. For information write American Crafts Expositions, P.O. Box 274, Farmington, Ct. 06032

**JUNE 3-24 PITTSBURGH, PA.** Stchery '73 at the Arts & Crafts Ctr. Open to all who embroider their own designs. Write K. Treys, Registrar, 241 Woodhaven Dr., 15228

**JUNE 9-10—WESTPORT, CT.** 7th Annual Westport Hand-crafts Fair in the Staples High School Courtyard 10 a.m.-6 p.m. Adm. Free. Sponsored by the Westport Nursery School—profits for scholarship fund. Over 80 craftsmen from New England, N.J. and N.Y. represented

**JUNE 11-22—WAR EAGLE, ARK.** Out-of-doors Arts & Crafts Seminar. Classes will be offered in painting, pottery, puppetry, wood carving and weaving. This is a two-week intensive workshop. Write Ozarks Arts & Crafts Fair Assoc., Inc., War Eagle Mills Farm, Rt. 1, Hindsville, Ark. 72738

**JUNE 12-13 KING OF PRUSSIA, PA.** Creative Craft Fair, George Washington Motor Lodge 10:30 to 4:30 and 6:30 to 10:00. Craft demonstrations, Make-it & Take-it tables, lectures, exhibit by the National Guild of Decoupeurs. Admission \$2.00 at door \$1.25 with discount ticket from craft shops or this magazine (see ad)

**JUNE 15-17—ZANESVILLE, OHIO** Arts & Crafts Fair of the Zane's Trace Commemoration Days. Creative artists & craftsmen along with hobbyists giving demonstrations, showing and selling. Featuring early period crafts, river, canal and other forms of transportation. Entries wanted—contact Mrs. Vellenga, Y.W.C.A., 49 N. 6th St., Zanesville, 43701

**JUNE 27-JULY 1—RHINEBECK, N.Y.** "Craft Fair 8" ACC Northeast Region sponsor at the Dutchess County Fairgrounds (new location this year). First two days wholesale—last three days retail

**JUNE 30—DAVIS, ILL.** The Annual Arts & Crafts Show sponsored by the Davis Town & Country Assoc. held in Davis which is between Freeport, Ill. and Beloit, Wisc. on Rt. 75

**JULY 2-AUG 31—SAN FRANCISCO, CA.** African Textiles & Decorative Arts. M.H. deYoung Memorial Museum

**JULY 7-8—14-15—HURON BEACH, MICH.** 3rd Annual Arts & Crafts Festival (The Dancing Hippopotamus) Bearinger Twp. Hall Presque Isle County, on Rt. 646 between Huron Beach & Black Lake 9 a.m. to 8 p.m. Sale of all handicrafts, paintings, stained glass, macrame, weaving, ceramics, demonstrations. For information write Lilien Foster, 10073 Ocqueoc Lake Rd., Ocqueoc, Mich. 49763

**JUNE 8-10—HARPERS FERRY, W. VA.** 2nd Annual Mountain Heritage Arts & Crafts Festival. Mountain crafts and folk music 10 a.m.-8 p.m. except Sun. to 6 p.m. sponsored by the Jefferson County C. of C. with proceeds to charitable organizations

**JULY 8-13—AMHERST, MASS.** 10th Biennial New England Weavers Seminar, Univ. of Mass

**JULY 9-13—ASHEVILLE, N.C.** Craftsman's Fair of the Southern Highlands

**JULY 13-15—PORTLAND, ORE.** American Indian & Western Relic Show & Sale. Largest Indian show ever in the northwest—Indian traders & dealers from 10 states & Canada. Displays and Indian craftsmen at work. Held at Memorial Coliseum, 1401 N. Wheeler Ave. Info. Bruce Boles, 4130 S.W. Viewpoint, Portland, Ore. 97201

**JULY 27-29—BELLEVUE, WASH.** Pacific Northwest Arts & Crafts Fair

**JULY 28—GREENVILLE, N.Y.** Crafts Day sponsored by the Catskill Valley Historical Society. Over 50 old time demonstrations—everything from glass blowing to horse shoeing. Old time country store and delicious country cooking. Greenville Central School, Rt. 81 from 10 a.m.-9 p.m.

**JUNE 30-JULY 4 RIPLEY, W. VA.** Mountain State Art & Craft Fair, Cedar Lakes

**JUNE 30-JULY 7 KUTZTOWN, PA.** 24th Pennsylvania Dutch Kutztown Folk Festival. Rare old crafts that are America, food rich and hearty, planned programs daily camp sites, motels and private home accommodations. On the Festival Fair Grounds

**JULY 11—ORLEANS, MASS.** Annual Show & Sale by members of the Artists & Craftsmen's Guild of the Outer Cape on the Village Green 10 a.m.-5 p.m.

**JULY 22-24 MCALLEN, TX.** 9th Annual Meeting of the International Guild of Candle Artisans at the Fairway Motor Hotel. Inquiries from prospective members to Mrs. David Fleckenstein, 976 W. Highland St., Whitewater, Wis. 53190

**AUG. 1—ORLEANS, MASS.** Annual Show & Sale by members of Artists & Craftsmen's Guild of the Outer Cape on the Village Green 10 a.m.-5 p.m.

**AUG. 4-6 ATLANTA, GA.** 2nd Annual Craft and Hobby Show at the Civic Ctr. Exhibit Hall sponsored by Southeast Hobby Assoc. Consumer hours 3 p.m.-9 p.m.

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Continued from page 13

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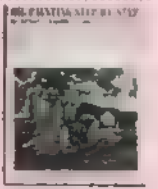
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Continued from page 57

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Virginia Rose King, RD 2, Noble Hill, Norwich, Conn. 06360. Dh cards.

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The Putter Shop, Box 66, Congers, NY 10920. Minis. 70¢ brochure.

Mrs. Thyra Miller, Tyler, Minn. 56178. Handmade dolls.

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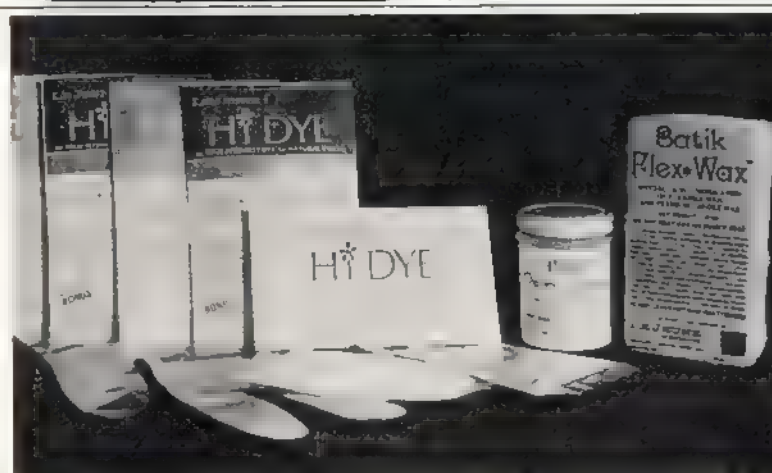
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# BACKROOM WORKSHOP

Questions for the Backroom Workshop are welcome on any craft subject. Questions must be brief and to the point. We cannot undertake individual design work. We will print those questions which we consider to be of greatest interest to our readers. We regret we are unable to answer questions by mail. Write: Backroom Workshop, c/o Creative Crafts Magazine, 31 Arch St., Ramsey, N.J. 07446.

## Frame Molding

*J.M.M.: I'm interested in buying ornate or more detailed molding for picture frames than that available at most lumber yards, appropriate for oil paintings, or ready-made frames in sizes smaller than 8"x10" for oil miniatures.*

**ANSWER:** Your letter arrived before we started our framing series. We hope it has helped you. For you, and for readers who have since written, we'll give some mail order sources which we were unable to print previously because of space limitations. Alpa Moulding Co., Inc., 418 E. 75 St., N.Y.C., N.Y. 10021 kindly sent us samples of its decorative wood frame molding, all of which have metal or plastic decorative trim and are extremely handsome. Write them for prices. Minimum order, 100 feet. Kulicke Frames, Inc., 48 E. 10 St., N.Y.C., N.Y. 10003, sells framing systems for the artist to use, notably those of aluminum, in stock sizes, starting at 8"x8". It also manufactures custom size frames. No minimum or catalog charge.

Write to North American Enclosures, Inc., 30 Central Dr., Farmingdale, N.Y. 11735 for a local dealer who sells their metal frame sections. These come in various finishes for assembly by the artist, 8" to 40" lengths.

The following sell mail order molding, ranging from simple to ornate. Ask about their minimum order size. American Molding Co., 45 W. 21 St., N.Y.C. Dykes Lumber Co., 137 W. 24 St., N.Y.C. 10011. Picture Framing Supply Co., 16 Sunbeam Rd., Syosset, N.Y. 11791. S & W Framing Supplies, 431 Willis Ave., Williston Park, N.Y. 11596. Yale Picture Frame & Molding Corp., 700 Broadway, N.Y.C.

A. Constantine & Son's 50¢ catalog shows a selection of 18 wood moldings, raw or finished, including gold leafed, in 2, 3 or 4 ft. lengths.

If you wish mini-frames already assembled, write F.C. Ziegler Co., 412 E. 12 St., Tulsa, Okla. 74120, which carries them in 15 molding selections. American Handicrafts (see ad for store near you or check your telephone directory) carries mini-frames with canvas. Post's Fine Art Creations, 59-38 Kadiubeck Way, Tuckerton, N.J. 08087 sells stained or unfinished frames on easels with or without canvases.

## Mini Oriental Figures

*R.W.: Where can I find the miniature Oriental figures you mention in Feb. 73 Backroom Workshop needed to make a natural Ming tree?*

**ANSWER:** We've had many requests for these figures, not only from "Ming Mak-

ers," but also from eggars and other mini enthusiasts. Mitsu Novelties, Inc., 36 W. 35th St., New York, N.Y. 10001, has 1" metal ornaments (pagoda, bridge, crane, fisherman, etc.), 60¢ each, plus 50¢ minimum charge. They also carry the Bonsai and Ming type planters and rice bowls. Oriental import stores are now found in many cities and towns throughout the U.S. Try one of these local stores first.

## We Tole You So

*Mrs. E.W.: The address for metal and wood lamp bases to tole?*

*Mrs. L.B.: Where can I obtain small metal boxes with lids? I would like to top them with copper enamelled discs.*

**ANSWER:** These inquiries arrived at the same time, and though they pertain to two different fields, we'll handle them together. While we're about it, we'll include suppliers of items to tole or otherwise decorate and related items. Tinware and woodenware are normally decorated by painting or stenciling.

You may like to know of firms retailing wood items. Davis & Co., P.O. Box 206-CC, Concord, Tenn. 37720. Folk art designs, patterns, books.

Peg Hall Studios, 111 Clapp Rd., Scituate, Mass. 02066. Books, stencils, patterns, supplies for Early American Decorative Art, of which tole painting is a part.

LaPalette Studio, P.O. Box 9604, Hickman Mills Sta., Kansas City, Mo. 64134. Books, patterns for tole painting and decorative art. 25¢ brochure.

Priscilla's Little Red Tole House, 5929 So. Peoria, P.O. Box 7026, Tulsa, Okla. 74105. Teachers' program: one week training program for those wishing to teach tole.

National Society of Tole and Decorative Painters, 1508 Buckley, c/o Jane Rickman, Corr. Secy., Killeen, Tex. 76541.

Crafts Manufacturing Co., 72 Massachusetts Ave., Lunenburg, Mass. 01462. Books, paints, bronze powders, handmade tinware, Molly Pitcher lamps, etc.

Decorative Supply Center, 926 W. 2nd St., Wichita, Kansas 67203. Lesson sets, books, patterns, toleware, woodenware, plasticware, supplies. Oil lamps for decorating. Also suggested old found "junk" such as coffee grinders, floor heaters, can be decorated and converted to lamps. Sends newsletter to students and decorative painters.

Carson & Ellis, 1153 Warwick Ave., Warwick, R.I. 02888. 50¢ catalog shows large selection of early American decorating supplies, patterns, books, wood plaques and boxes, metal Molly Pitcher lamps, candleholders, etc. Many things suitable

JUNE 1973



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## Discharge Painting

*L.S.: I'd like to make designs or put lettering on my blue jeans by using bleach. It is taking the color out instead of adding it as in tie-dyeing. Is there a name for it and how do I do it?*

**ANSWER:** We believe you are referring to a recent fad called "discharge painting," whereby blotches of color are removed by using two parts bleach to one part water. Great success is achieved from the very dark colors, but most any fabric can be used. Blue jeans and potato sacks which have first been dyed a dark color are currently the rage for "discharge painting."

A ceramic or paper cup filled with the above dilution of bleach is your "paint," and your "paintbrushes" are cotton swabs of various thicknesses depending on the needs of your design. It is best to test your bleach solution on small swatches since some bleaches are very "fresh" and can be so strong as to eat away your material. In this case, dilute with more water. Do not use a paint brush as even diluted bleach will ruin it. Also do keep a wet cloth handy to stop the action of the bleach and to set the color so that it will not become lighter than it is at the moment you dab it. You can achieve different shades of lightness in this manner. With a little experimentation, you can add accents with waterproof felt markers or dye colors to different parts of the material and change sections randomly over more than one color with the diluted bleach. Work near ventilation and be sure to protect your working surface with newspapers, taping your cloth to it so it will not slip.





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Beadworks, The	5
Beagle	16
Bergen Arts & Crafts	52
Bob & Carol Oliver	13
Bob's Arts & Crafts	55
Boutique Trims	57
Boycans Crafts	7
Candle Institute	5
Craft Course	52
Craft Model and Hobby Industry	10
Craft Source	54
Craftex	55
Creative Craft House	6, 13
Creative Crafts Magazine	2, 67
Constantine	18
Covington Engineering	6
Crown	15
Deft	17, 61
Donald Durham	56
Dorothymae's Trunks	61
Farmer, Mark	52
Fiesta Colors	13
Gemex, Inc.	16
General Supplies	53
Gloria's Glass Garden	16
Greiger's	53
Hathaway, John	6
Hobbi-Art	2
Jewelart	16
Jo's Hobby House	54
Josies	18
Lemco	62
Lifetime Career Schools	14, 61
Lynn's Posies	11
Maine Yankee Lobster Co.	12
Makit LTD	8
May-Wal Distributors	11
Model Craftsman Publishing Corp.	10, 67
Natcol	12
Newell Workshop	60
New England Craftsman	54
Novelcrafts Mfg. Co.	4
Northeastern	55
Opal Spectra Co.	13
Pactra Industries	4
Poly-Optics	60
Pourette Mfg. Co.	55
Pyro-Media	13
Ramont's Floral Arts	8
Sandeen's Scandinavian Gift Shop	5
Shiva, Incorporated	17
Siomon's Labs	57
Stackpole Books	11
TAP	60
Ulano	14
Vantage Press	14
Village Candle & Craft	12
Wal-Mar	18
Whittemore Durgin Glass Service Inc.	62
Woodcraft Manufacturing	53
Ziegler, F.C.	56



# Back Issue Release-While They Last

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**AUGUST 1971 VOL. 2, NO. 10**

## SPECIAL FEATURES

Pop Picnic	18
Craft NIAA-Lites Chicago	20
All's Well That Ends Well	23
Summertime Candles—by Margaret Hosford	38

## DEMONSTRATIONS AND TECHNIQUES

Fresh Flowers Forever—by Dorothy Osborne	24
Let Your Light So Shine!—by Mary Belanger	26
Puppet Personalities—by Ann Chapman	28
Natural Wood Sculpture—by Kay Moore	32
Silk Screen—by Kay Moore	34
Creative Mailbox—by Faith Rogers	42
Wonderful Windows—by Anita Isenberg	50

**OCTOBER 1971 VOL. 2, NO. 11**

## SPECIAL FEATURES

The Fascination of Spinning Wheels—by Warner Lord	18
Indian Designs—by Louise Riotte	28
The Stained Glass Syndrome—by Kay Weiner	40

## DEMONSTRATIONS AND TECHNIQUES

The Daisy Stroke—by B. Kay Fraser	22
Driftwood Carving—by Ann Smith	24
Creative Mailboxes—by Faith Rogers	26
Photo-Decoupage—by Elyse Sommer	34
Plastic Posies—by Bruce MacPhail	36
Ever Blooms—by Ann Chapman	38
Beginning Macrame—by Ann Chapman	43
Gator-Bags—by Ella Wilkerson	50

**DECEMBER 1971 VOL. 2, NO. 12**

## SPECIAL FEATURES

Sparkling Spruce—by Ann Chapman	18
Magi Bread Magic—by Ruby Brendon	24
Renaissance of Rug Hooking—by Joan Moshimer	42

## DEMONSTRATIONS AND TECHNIQUES

Crape Paper Capers—by Carol Rice	22
Making Pinatas—by Loretta Holz	28
Joy Decs—by Jewel Estes	30
Palmy's Neck-Lace—by Ann Chapman	32
Swedish Weaving—by Bonnie Reibman	35
The Great Cover-Up—by Kay Weiner	38
Ceramic Decoupage—by Elyse Sommer	40
An Angel of a Candle Holder—by Artie	50

**FEBRUARY 1972 VOL. 3, NO. 1**

## SPECIAL FEATURES

Rx for Poverty—by Loretta Holz	18
Japanese Calligraphy—by Anne Cooper	38
Fingerpainting—by Sue Elder	42

## DEMONSTRATIONS AND TECHNIQUES

Bargello—by Ann Chapman	23
Pirate's Chest—by Al White	26
Carve Yourself a Hobby—by Bill Poewe	28
Trapunto Treasures—by Faith Rogers	30
Something to Crow About—by Ardi Hansen	33
String a Fish—by Phyllis Ehike	36
Sugar is Sweet—by Artis	54

## INDEX

Index for Volume 2, 1970-1971	32
-------------------------------	----

**APRIL 1972 VOL. 3, NO. 2**

## SPECIAL FEATURES

Readers' Eggs	23
Eras of Elegance—by Bobbie Gubin	26
Victorians—by Mildred Jester & Ruth Dworkin	40

## DEMONSTRATIONS AND TECHNIQUES

Pansy Power—by Ann Chapman	20
Jewel Eggs—by Louise Riotte	31
Dare to Be Different—by Kay Weiner	38
Sweet Violets—by Miki Montgomery	43
Pieck Perspectives—by Ann Chapman	45

**JUNE 1972 VOL. 3, NO. 3**

## SPECIAL FEATURES

Hillfolk Dolls—by Jen Kost	23
China Painting—by Winifred Wakeman	28
Paper Maché Caracass Style—by M. Joan Fiale	42

## DEMONSTRATIONS AND TECHNIQUES

Do You Dig Rocks?—by Louise Riotte	20
Bouffant Bouquets from Fantasy Fur	26
Shell Carving—by Ivan Plaisier	30
Victorian Sabrina Work—by M. Jailer & R. Dworkin	34
Bridal Bells—by Faith Rogers	36
An Inviting Gift—by Miki Montgomery	38
Make-a-Mold—by Ann Chapman	40

## SURVEY

Creative Crafts 1972 Readers Survey	47
-------------------------------------	----

**AUGUST 1972 VOL. 3, NO. 4**

## SPECIAL FEATURES

Symposium—String pictures—by Robert Shepton	21
Painted Poetry—Painting on silk—by Louise Riotte	33
Inside the Chicago NIAA Show	37

## DEMONSTRATIONS AND TECHNIQUES

Linoleum Block Carving & Printing—by Mary Louise Gorud	24
Candle-lens—Hanging candles—by A. Exposito Jr. & A. Harberg	28
Victorian Velvet Work—by M. Jailer & R. Dworkin	31
Woven Wall Hangings—Simple weaving—by Barbara Little	40
Stop On It—Stenciled steel—by Ann Chapman	42
Unique Beils—by LeJeune Whitney	44

**OCTOBER 1972 VOL. 3, NO. 5**

## SPECIAL FEATURES

Hawaiian Quilts—by Sally McCracken	25
Antiques and Stained Glass—by Kay Weiner	40
Mainly Paper—Beaded necklaces by Kepka H. Balton	44

## DEMONSTRATIONS AND TECHNIQUES

Random Notes—Creating from paper scraps by Ann Chapman	30
Witches' Sabbath—A Halloween mobile by Loretta Holz	32
Tile It—You'll Like It—Tiled table by Cliff Johnson	34
Purse Full of Posies—Purse box by Bee Francis	38
Gravestone Robbings—by Loretta Holz	42
The Lady is a Lamp—Lamp making by Ardi Hansen	48
Book Binding—by W.C. Vanderwerth	54
Victorian Potichomanie—by M. Jailer & R. Dworkin	56

**DECEMBER 1972 VOL. 3, NO. 6**

## SPECIAL FEATURES

Darlin' Delinco—Beaded accessories by Virginia Nathanson	28
Contour Cutouts—A new kind of decoupage by Becky Rish Mann	44
Rockscapes—Painting with powdered rock by Beverly Dickerson	48

## CHRISTMAS CRAFTS

Christmas in the Forest—Tree ornaments by Kepka H. Balton	29
A Nativity Scene in Clay—by Rex Eidson	33
Yule String Along—String picture by Robert Sharpton	36
Cut 'n' Curl—Can lid ornaments by Jini	38
Sew Christmas—Stitchery Christmas cards by Loretta Holz	40
Earth Angels—Delightful angels by Adrienne Salmini	61

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**FEBRUARY 1973 VOL. 3, NO. 7**

## SPECIAL FEATURE

Valentine Memories—A history of Valentines by Loretta Holz	39
--	----

## DEMONSTRATIONS AND TECHNIQUES

The Inside Story of Framing—The first of four parts by Faith Rogers	25
Two Views of Needlepointing—by Gladys Higgins & Ruth Stroh	28
Discover Leather—Projects in suede by Ann Chapman	32
Fabric Printing—A decorating idea by Rita Jean Polchic	36
Hobby Harmony—Decoupage and needlepoint by Bee Francis	48
Comic Collage—Family fun by Ben Schmitt	48
Mirror Mirror—Glass and mirror crafting by Kay Weiner	50



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